

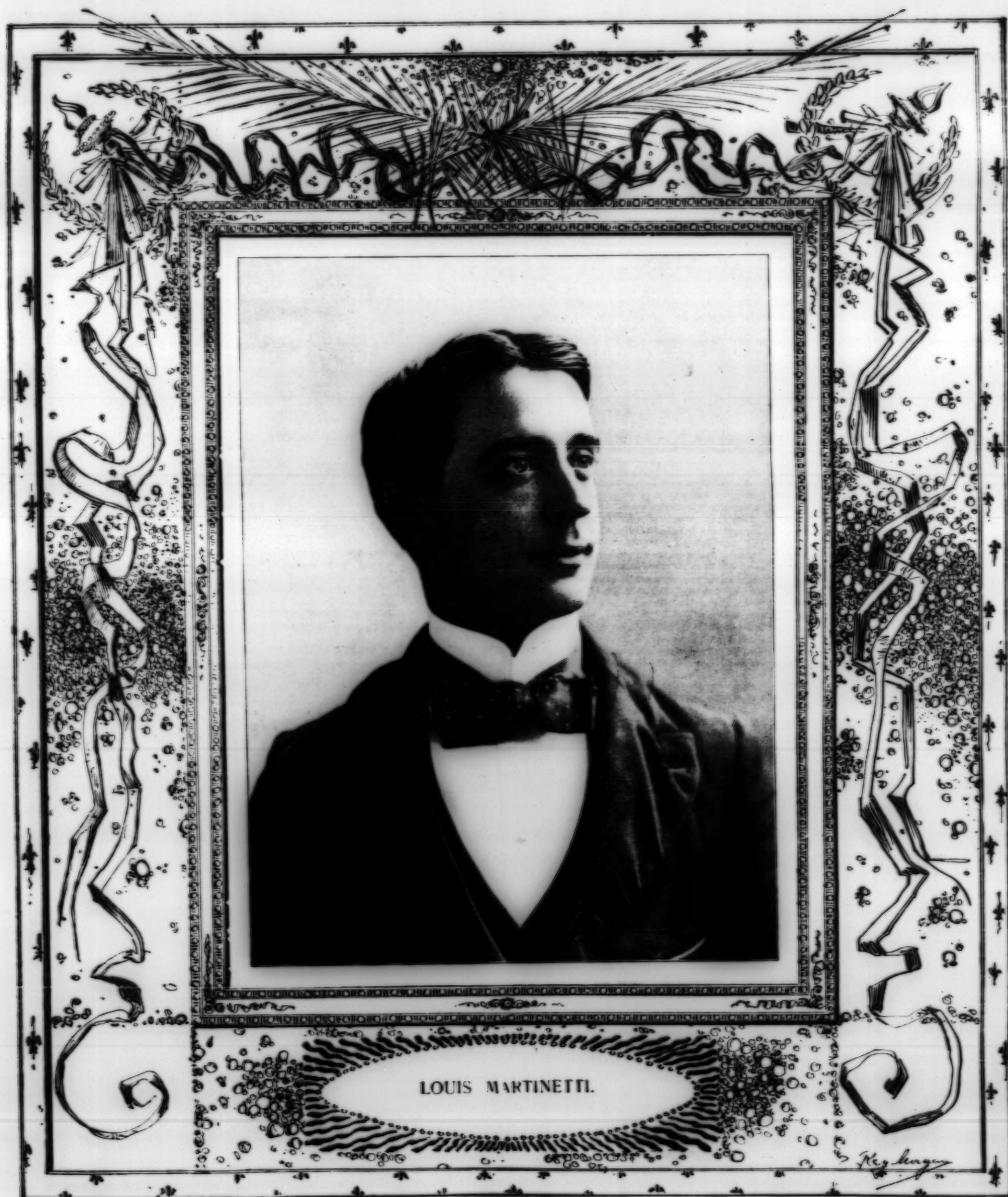
TWENTY-EIGHT PAGES.

THE NEW YORK DRAMATIC MIRROR

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MRS. W. G. JONES' REMINISCENCES.



There is no actress in this country more beloved by her professional comrades than Mrs. W. G. Jones. For over fifty years she has been identified with the American stage, and during that whole period of time she has won the love and respect of all who have known her.

What Mrs. Keeley was to the Adelphi in London, Mrs. W. G. Jones was to the Bowery Theatre in New York. Many an old theatregoer will thrill at the mere mention of her name. She was the favorite heroine of all the favorite Bowery plays; she has dominated the stage in innumerable turgid melodramas; she has skipped and tripped through the ingenious farces of that far-away time when Madison Morton was the idol of the day; she has stalked through tragedy and ambled through burlesque. To name the plays in which she has acted the leading roles would be to catalogue the whole repertoire of the standard English drama.

"Yes," said Mrs. Jones to a MIRROR reviewer one day last week, "I'm an old woman. But I'm not ashamed of it, for I feel as young in heart as any girl making her first appearance on the stage to-day. I'm sixty-six years old, and came into the world in Chatham, England. Nearly the whole of my life has been spent in and about theatres. I was almost cradled on the stage."

"My father's name was Wagstaff. He was of gentle blood and was a university man, a graduate of Cambridge. He was a composer of fluency and skill, and when he brought us to this country he became the orchestra leader at the old Walnut Street Theatre in Philadelphia. I had three sisters and two brothers. We all had musical tastes and played some instrument. My theatrical debut was made in my father's orchestra as a flageolet player. When I was nine years old I went on the stage as the Duke of York to the Richard the Third of Junius Brutus Booth. In my time I have acted with all the Booths."

"When Charlotte Cushman came to Philadelphia, I was promoted from child parts to leading business. At sixteen I played Julia Mannerling to her Meg Merillies. A little while after I met W. G. Jones and married him. He was a handsome, graceful, young fellow of slight build. In sailor parts he was inimitable, and he became such a favorite in plays like Vankee Jack, Black-Eyed Susan, and The Ocean Child that if he had yielded to the requests of managers he would have played nothing else. He was as light on his feet as a feather, and he had the dash and spirit of a real Jack Tar. He died when he was still a young man."

"From the Walnut Street Theatre, we went to the Boston National where I became something of a favorite. Then word reached us that J. R. Scott, who did sailor business at the New York National, had been discharged for drunkenness. My husband received the offer so we came to New York, opening in Ben the Boatwain. He made a big hit. I played Edwin Gage, the midshipman. We were permanently engaged by Manager Purdy. The stage manager was George L. Fox. My husband died in 1853 and I went over to the Old Bowery to play leads. J. W. Lingard was the manager. For sixteen years I was leading woman at the Old Bowery and the New Bowery Theatres."

"Biographers are continually confusing those two historic playhouses," said THE MIRROR man. "Will you please explain about them?"

"The New Bowery was built in 1860. Lingard and George L. Fox took the management. It was located between Hester and Canal. The Old Bowery, which stood between Canal and Bayard, was run, after Lingard left, by George C. Boniface and J. H. Allen, who had played leading business. At an offer from Lingard, I went up to the new house and Boniface followed soon after. Then the new Bowery burned down in 1866, and we all went back to the old theatre under Freleigh's management."

"Wasn't Lingard the manager who had such a sad end?" asked the interviewer.

"Yes, poor fellow! He was as kind and honorable a man as ever lived and breathed. His losses seemed to unhinge his mind. He drank hard, and one day he threw himself into the river. In my life I have seen many a brilliant actor wrecked through dissipation. The temptations besetting stage life are, I think, greater and stronger than those of the every-day world. I have seen so much that I am tolerant of human weaknesses."

"Are you in the minority of actors who think the old days were the best?" asked THE MIRROR man.

"No, the old time productions were, in my opinion, pretty scratch affairs. The legitimate plays were, of course, carefully staged and rehearsed, but many of the plays were put on at short notice and the actors could scarcely do themselves justice. When Les Miserables was put on we had to swallow the book and the play at the same time. We were expected to read each new novel that was dramatized, and in those days every novel that had the slightest vogue whatever was promptly adapted for stage use. I remember when we did East Lynne. I had the most horrible case of fidgets and nervousness imaginable. We did the play with two rehearsals, and when the stage manager rang up he said to us, 'Keep it going! Don't let it drag, and God help you!'"

"O ten when the bill was a long one the stage manager would say, 'It's 11 o'clock. Hurry up, hurry up.' And we would finish in two minutes. On the other hand, if the bill was short, we had to give the pit the worth of their money by padding the scenes and filling in till the regular hour had come for ringing down."

"What did the Bowery repertoire consist of?"

"Everything in the classic and standard drama, sensational plays, local pieces, burlesques, farces, operas, and pantomimes. There were usually two long plays and a farce in every night's bill. Between the pieces there would be a song, a dance, or an acrobatic act. Tom Donnelly, father of Henry Donnelly, of Donnelly and Girard, used to sing capital comic songs between the plays. Little Julia Christine, a sweet bit of a creature, used to do dances. Marietta Ravel, the wife of Mart Hanley, walked on the tight rope."

"The favorite stock plays at the Bowery were sensational pieces dealing with robbers, sailors, smugglers, highwaymen, ghosts and spectres. We did at least half a dozen different versions of Jack Sheppard. I remember that the names of some of them were Handsome Jack, The Thief-taker, The Stone Jug, Edgeworth Bess, and Bessy Wild. Other plays of the same kind were: Cartouche, Vidocq, Dick Turpin in France, Rookwood, Claude Duval, and The Pet of Hounslow Heath. When I was in London I went to Newgate with the most intense curiosity to see the famous prison that I had escaped from so often on the mimic stage. Well, I don't wonder that Jack Sheppard found it easy to get out so often. It seemed to me about as flabby a stronghold as the stage Newgate at the Bowery."

"Ghost plays were also very popular. In The Spectre Bride, we introduced the trick reflecting glasses imported from Paris by W. J. Florence. They were massive heavy mirrors costing \$400 apiece. They were placed below a trap at certain angles, so as to throw upon the stage a weird reflection of the person standing between them. One night I ran into them and nearly broke my nose. It was at a performance of The Tempest and the glasses were used to aid the supernatural appearances of Ariel. Edward Eddy was the Caliban and a wonderful one. He was the fairest actor I ever played with—he never 'logged' the stage. James Wallack was another generous man who gave everybody on the stage with him a fair chance."

"In a ridiculous old play called The Seven Escapes of Adelaide Dresden, there was an idiot boy who did all kinds of clever things. Billy Stanton, a little man with a merry eye, who took care of the wardrobe, played the idiot. One night after the performance, Billy was crossing on the Brooklyn Ferry when he fell into talk with a passenger who had seen him act but did not recognize him. 'That was a clever boy who played the idiot,' said the gentleman. 'When he grows up, he'll be a fine actor.' Billy, who was well on toward forty, felt immensely tickled. He told us all about it the next day and he was so vain over it that we almost laughed in his face."

"Mazeppa was another favorite stock piece. I remember well the night when Leo Hudson, beautiful horse, 'Sensation,' fell of the runs and died. Leo held his head in his arms and wept as if he were a human creature. Next day Leo herself died. The doctors said it must have been heart disease, but every one who knew how she loved the horse said it was heart break. Leo was the first wife of Charley Backus, the minstrel."

"Addie Anderson was another Mazeppa. One night when a new horse play, The Maid of Orleans, was put on, she got frightened and said she did not dare to ride up the 'run.' There seemed to be something superstitious in her dread. I had to take her place. They lowered the 'run' a bit and I made the 'Terrific Ride for Life up the Mountain Side' to the great applause of the gallery and the inward satisfaction of myself."

"Yes, I've had many accidents, none of them, however, of a very serious nature. In Joseph Murphy's play of Help I had one narrow escape. There is a sensational scene, where the villain sets fire to the bed where his wife lies asleep. The hero comes up a trap in time to save her from being burned alive. There was a tin tube alongside the bed. This was filled with raw cotton soaked in alcohol. It made a tremendous blaze. Well, on the night in question, some of the alcohol leaked from the tube on to the bed clothes and, in a second, the bed was actually on fire. Joe Murphy, who played the hero, came rushing up through the trap as usual, and it did not take him long to see that I was really in danger of being burned alive. 'Throw back your head, Mrs. Jones,' he cried. Then he grabbed a wet blanket that was always kept in case of accident, and managed to smother the flames. My clothes were half burned off me, and I had three or four bad burns."

"In another play called The Blind Mine there was a scene where some prisoners escaped from a mine in an ascending basket. The villain runs in just as the basket is raised. He tries to pull it down but is beaten back. On night, though, when the basket was raised with four of us in it, the villain pulled at it so hard that the wires broke and the basket came crashing down. I was

thrown out first and the others fell on me. I was very badly hurt."

"The worst accident that ever befell me happened just a few years ago in the London. A platform on which I stood gave way and I fell, straining the cords of my ankle. The accident was the result of gross negligence on the part of the stage carpenter. Four different lawyers wanted to undertake a suit for me against the management. I certainly could have gotten damages. But the managers were my friends and I did not wish to sue them. They were very kind and considerate, making me all possible amends for the accident."

"How do salaries compare to day with those paid in the sixties?" asked the interviewer.

"Well, in 61 I was earning \$36 a week. The war broke out and business was so bad it went down to \$12. I had three little ones and I had to economize in every possible way. I did my own washing till I smashed three basins and then decided to send it to a laundress as I had always done. At the end of six weeks, my salary went up to \$9 again and stayed there. My last part at the Old Bowery Theatre was Emma in William Tell."

Mrs. Jones then gave THE MIRROR man a glimpse at some of her theatrical treasures. She has a most wonderful collection of rare souvenirs of all kinds. She has a complete file of all the programmes on which her name appears. She has a rare and curious theatrical wardrobe. One of her most cherished relics is the costume of Rebecca, the Jewess, which she wore in an elaborate production of Ivanhoe. Another interesting possession is a handsome silk curtain that once graced a box at the old Broadway Theatre. During the last few years, Mrs. Jones has been at work on a quilt pieced together from silk souvenir programmes. Some day, she intends to present all these relics to the Players' Club."

Mrs. Jones is, perhaps, best known to the present generation of theatregoers through her marvelous personation of the old hag, Mother Ship-ton, in George R. Simm's melodrama of The Romany Rye. She sublimated the character of the repulsive old fiend till it stood out as the most picturesque part in the play."

In spite of her years, Mrs. Jones is as nimble of wits and of body as any actress of the day. There are no cobwebs in her brain, which fairly teems with delightful reminiscence. She is one of the most active members of the Professional Woman's League, where her younger associates are proud of her love and companionship."

Mrs. Jones has adorned her profession as much by her indomitable energy and indefatigable industry as by her gifts and talents. She is loved by all for her sweet and gracious nature. Hers is a reputation which will be handed down in the history of the stage as that of a gifted actress and a noble woman."

Below is appended a brief list of some of her most notable accomplishments:

Cherry and Fair Star—Fair Star.
Bleak House—Lady Dedlock, Hortense.
Mr. and Mrs. Peter White—Kitty Clover, Widow White, Mrs. Peter White.
Gambler—Mrs. Beverly.
Richelieu—Francois, Julie.
William Tell—Albert, Emma.
King Lear—Regan (with J. B. Booth), Cordelia (with Edw. Eddy), Fool (with Charles Didden Pitt).
Much Ado About Nothing—Hero (with Charlotte Cushman), Beatrice (with Barry Sullivan).
Still Waters Run Deep—Mrs. Midway (with Coul-dock).
Midsummer Night's Dream—Oberon.
Faust—Marguerite.
Jack Sheppard—Winnie, Mrs. Sheppard, Mrs. Wood, Edgeworth Bess, Jack Sheppard.
Claude Duval—Nell Gwynne.
Stranger—Charlotte (with Charlotte Cushman), Mrs. Haller (with James Wallack).
Brian Borohme, Princess Erena.
Daniel Boone, Bessy.
Bertram—Inogene (with Edw. Eddy).
Captain Kidd—Grace, Katie, E. Phiz.
Douglas—Jack Douglas.
Werner—Werner's Wife (with James Wallack).
Forty Thieves—Morgiana (with Charles Banks).
Cousin Joe—Margery.
Pizarro—Cora, Elvira.
School for Scandal—Maria (with Sol Smith), Lady Teazle (with James Wallack), Mrs. Candour.
Romeo and Juliet—Romeo (to Mrs. Farrer's Juliet).
Iron Chest—Wilfred (with Edwin Booth).
Jack and the Devil—The Lady (with James Wallack).
Taming of the Shrew—Katherine.
New Way to Pay Old Debts—Margaret Lady Allworth.
Cure for a Headache—Jessey.
Alexander the Great—Roxana.
Anchor of Hope—Emily.
Asmodeus—Casilda.
Black-Eyed Susan—William, Susan, Dolly.
Bohemians of Paris—Louise.
Cabin Boy—Julian.
Cradle of Liberty—Cecil.
Carpenter of Rouen—Madeion, Julie, Madame Gronden.
Colleen Bawn—Eily O'Connor, Anna Chute.
Don Cesar de Bazan—Maritana, Lazarello, the Marchioness.
Des Frieschutz—Agnes.
East Lynne—Lady Isabel, Miss Cornelia.
Eton Boy—Fanny.
Fanchon—Fanchon.
Flowers of the Forest—Lucy.
Foundling of the Forest—Eugenia.
Frou-Frou—Baronne Cambir.
Floating Beacon—Christina, Marietta.
French Spy—Marie, Matilde.
Father and Son—Violette.
Golden Eagle—Susan.
Guinepuss—Sophronica.
Grimaldi—Violet.
Gunmaker of Moscow—Rosalind.
Honest Thieves—Helen.
Hamlet—Oscar, Ophelia, Player, Gertrude.
Heart of Midlothian—Ene Dean.
Jack Ca'le—Marian, Widow Cade.
Henry IV.—Lady Percy.
Knight of Arva—Princess, Baroness.
King John—Constance, Arthur.
Last Days of Pompeii—Nedra.
Lady of the Lake—Blanche of Devon, Lady Ellen.
Naiad Queen—Lurline.
Lady of Lyons—Pauline, Widow Melnotte, Madame Deschappelles.
London Assurance—Grace Harkaway.
Tower of Nesle—Marguerite.
Macbeth—Fleance, Singing Witch, Gentlewoman (with Cushman), Third Witch, Hecate, Lady Macbeth (with James Wallack).
Nick of the Woods—Tollie Doe.
Oliver Twist—Rose Maylie, Mrs. Corney, Oliver, Nancy.
Paul Pry—Eliza.
Peep of Day—Kathleen, Mary Grace.
Phantom—Lucy Peveril.
Pocahontas—Pocahontas.
Queen of the Abruzzi—Bianca.
Robbers (Schiller)—Aurelia.
Willow Copse—Meg.
Rake's Progress—Betty.
Virginus—Virginia.
Wild Out—Lady Amandreth (with J. Wallack).
Wept of the Wish-ton-Wish—Faith.

E. L. WALTON.



The above is an excellent illustration of E. L. Walton, the well-known character actor. The picture shows him "made-up" as Dicey Morris in Boucicault's play, After Dark, in which he was singularly successful. Mr. Walton is now playing the part of the Rev. Thomas Bagot in A. M. Palmer's original Trilby company, and his individual work is one of the most interesting and distinctive features of the performance. The Philadelphia Item, commenting on Mr. Walton's interpretation, said: "As the Rev. Thomas Bagot, he has skillfully elaborated the part, and has made an emphatic hit." The secret of Mr. Walton's versatility and rare aptitude in delineating all manner of characters lies in the thorough training he has had as an old stock actor. The stock system gave versatility above all. The actors were drilled in a vast variety of parts, each demanding a distinctly different characterization. And that is why at the present day, when the old time artistic thoroughness of the actor is only a legend of the past, we recognize instantly the particular excellence of the work of the actors who, like Mr. Walton, were reared in that school."

LASSALLE DEFEATS WILLY SCHULTZ.

Lassalle, the well-known French baritone, recently brought suit in the Paris courts against Willy Schultz, brother-in-law of Edouard de Reszké.

The controversy originated in 1894 when Lassalle and the De Reszkés, as members of the Abbey and Grand Opera company, were singing in Chicago. Mr. Schultz always accompanies the De Reszkés, acting as their manager.

Mr. Lassalle complains that while he was on the stage Mr. Schultz purposely made a noise in the theatre, but listened attentively when the De Reszké brothers sang. A violent rupture followed later in the coffee room of a Chicago hotel, and even a duel was talked about. But as duelling is under the ban here, it was decided to defer a settlement until the company returned to France.

On reaching Paris, M. Schultz referred to a M. Jean (who may be Jean de Reszké, Schultz always referring to him as M. Jean) who, it appears, made some statements regarding M. Lassalle which the latter deemed to be of a defamatory character, and as these statements were communicated to the press M. Lassalle brought an action for libel against M. Schultz, claiming 50,000 francs damages. M. Schultz, by the way, had given as a reason for not fighting a duel with M. Lassalle in France the statements made to him by M. Jean. M. Lassalle won his suit.

SUCCESSFUL CHARITY BENEFIT.

Palmer's Theatre was packed last Tuesday afternoon, and the benefit for the Orphan and Destitute Children was in every way successful. The benefit was in charge of the Salisian Missionary Sisters of the Sacred Heart, but the executive committee was made up of well-known members of the profession. Mr. Palmer donated the theatre.

The programme embraced many entertaining features. The volunteers included Ferdinand Wayne, Frieda Stafford, Charles Irwin, Gordon Emmons, Frank Dale, Grace Lock, Fielding Roselle, Carrie Southworth, Mabel Stephenson Adams, Nelson Wheatcroft, Lloyd d'Aubigny, Clara Hunt, Bertha Welby, Billy Payne, Fields and Wooley, Estelle Ferrero, and Girard and Thompson.

The most interesting feature of the programme and the one that excited the greatest enthusiasm was the appearance of the veteran Mrs. W. G. Jones in the sleep-walking scene from Macbeth.

MARGARET MATHER'S COMPANY.

Manager T. Henry French has engaged the following persons for Margaret Mather's company: Frederic Paulding, W. S. Hart, H. A. Weaver, Sr., William Davidge, Margaret Feeley, Louisa Marcelli, and Maggie Harold.

John G. Magle will direct the tour, which will begin in Waterbury, Conn., on Feb. 24, followed by a three weeks' tour of New England.

The repertoire will include Romeo and Juliet, As You Like It, Leah, The Honeymoon, and The Lady of Lyons. No special production will be made this season, but Manager French contemplates bringing the actress forward next season in an elaborate scenic revival of a Shakespearean play. Much of the Spring tour will be in New England.

W. S. Bates, bus. mgr., Rice's Comedians.

SCENES FROM CURRENT PLAYS.



M. DARMONT.

SARAH BURNHART.

ABBEY'S THEATRE.—ADRIENNE LECOUVREUR. ACT III.

From a flash-light photograph made especially for THE DRAMATIC MIRROR and copyrighted (1896) by Joseph Byron.

ELEONORA DUSE IS HERE.

Eleonora Duse, the eminent Italian actress, arrived in New York on the *Majestic* last Thursday. She was met at the dock by J. Charles Davis, representing H. C. Miner, and Joseph Schurman, Madame Duse's personal representative. The actress drove at once to the Holland House and refused to be interviewed.

She will open her tour in Washington at the Lafayette Square Theatre, on Feb. 17 in *Camille*, and will give four performances there—on Monday, Wednesday and Friday nights, and Saturday afternoon. Besides *Camille* she will present *Cavalleria Rusticana*, *La Locandiera*, and *La Femme de Claude* in Washington. Her New York engagement will open at the Fifth Avenue Theatre on Feb. 21, in *Camille*, which will also be the bill on Friday night. *Cavalleria Rusticana* and *La Locandiera*, a double bill, will be presented on Tuesday night and at the Saturday matinee. During the first week, too, she will rehearse *Magda*. She may also produce here a play called *Eterna Verita* (The Eternal Truth) which Mr. Schurman has written for her.

After closing in New York, Madame Duse will visit Philadelphia, Boston, Baltimore and Brooklyn. Chicago wanted her, too, but Madame Duse emphatically refused to go there.

KELLAR AS A PALMIST.

The Hon. Beaulieu Boscome was a guest in Montreal last week at a reception in honor of Kellar. Mr. Boscome entreated Kellar to read his future in the lines in his palm. Kellar consented after some persuasion and read, to an admiring group of hearers, M. Boscome's election to Parliament, appointment to the ministry, and even the hint that he was to be knighted by the Queen. Just at this juncture the outline of a gallows—hanging hasn't been abolished in Canada—presented itself so unmistakably that Kellar made a plausible excuse and suspended operations. Kellar is a palmetist of no mean skill.

WILLIAM CALDER'S PLANS.

William Calder has closed the season of his *In Sight of St. Paul's* company. The production was too heavy to hazard a road tour in the Western cities where the play was booked.

Mr. Calder will at present confine his time and attention to the buying and selling of manuscript plays. He is the sole American representative for the melodramas of Sutton Vane, Arthur Shirley, and Benjamin Laudeck. He controls the American rights of those authors' plays, and is constantly receiving and disposing of manuscripts. He is in negotiation with the man-

agement of the Princess Theatre, London, for a production of *The Span of Life*. On Easter Monday, *Straight from the Heart* will be produced at the Princess'. It is a new melodrama by Vane and Shirley. The American rights have not yet been disposed of. The same authors are at work on a new play with the catchy title, *Paris*. Two other of their plays, *The Struggle* or *Wealth* and *The Lion's Heart*, have not been seen here. Carl A. Haswin will produce the latter play next season.

In all probability, Mr. Calder will make a big production next season of *Little Red Riding Hood*, in conjunction with Charles A. Atkinson of the Bowdoin Square Theatre, Boston.

"THE FLYING MATINEE."

The "Flying Matinee" is becoming quite a feature of the theatrical business in London. It is an afternoon performance given at an out-of-town theatre by a big London company, which is brought back to the metropolis in time for the evening performance.

H. H. M. rell is the inventor of the scheme. He broke his own record a short time ago by taking his company from the Shaftesbury Theatre, London, to Manchester, where they gave a performance of *A Woman's Reason*. They left London on Wednesday night, and arrived in Manchester early Thursday morning. The performance began at 1 o'clock, and was given to a packed house. The actors boarded their special train at 4.10, and arrived in London at 8.05—record-breaking time.

Of course, the wily manager kept the anxious public fully posted about the matter, and telegrams were posted in front of the theatre every few minutes, telling of the progress of the train as it dashed past the little way stations between Manchester and London.

OTTAWA, KANS., NEW OPERA HOUSE.

The new Rohrbaugh Opera House at Ottawa, Kans., was opened on February 1, the dedication play being *The Three Guardsmen*, with Alexander Salvini in the title role. A party of Topeka people, made up of State officers and newspaper men, attended the opening. Between the acts Mr. Salvini made a speech in which he said that the new play house was one of the finest in the States.

PROBABLY NOT A SUICIDE.

The members of the Artist's Model company are unanimous in declaring that Henry Eversfield's death at the Warwick last Thursday resulted from an accidental overdose of morphine. The actor when seen was in good spirits. His

temperament was an even and philosophic one. There is no reason to impute his death to a deliberate suicide. Eversfield was the husband of Nina Boucicault, who is in England with their two children.

THE "DEADHEAD" TAX IN ENGLAND.

The English managers are beginning to think of taxing theatre "dead heads" as is already done at some of the New York theatres. George Conquest, of the Surrey Theatre, London, is the first to try the experiment. He is asking every member of the profession who wishes to avail himself of the Surrey "free list" to subscribe at least six pence towards the Actors' Benevolent Fund.

The London Stage believes in taxing actors only. It says:

Of course, there will be one or two who will think that by sending in their return of money, gained by the "free list," they will be giving their business, during a bad season, away, but I would point out to them that the idea is to tax the professional "free list" and none other. Surely it is not asking too much from an actor, who may some day be thankful to make use of the fund, that he should subscribe sixpence each time that he has an evening off? Now, who will follow the manager and proprietor of the Surrey? Mr. Conquest is going to try the scheme in operation for this year, and then be guided by the result. I have little doubt as to what he will do then.

A NEW ONE-ACT COMEDIETTA.

At the Carnegie Lyceum last Wednesday evening the Students' Dramatic Club presented a new one-act comediotta by Elizabeth W. King entitled *Love and Roses*. The play tells of two half sisters whose hearts have been won by the same man at different times. On discovering the fact the younger girl conceals the lover's treachery in order to make her sister's happiness complete.

SAM WESTON GOING BLIND.

Sam Weston, the well-known negro minstrel, has become almost blind and will never again be able to appear before the public. For years Sam was a vaudeville favorite, and with his brother Maurice starred for a while in sensational melodrama. He was an expert banjoist and an unctuous and original actor of eccentric negroes.

WALTER JONES AS A STAR.

Walter Jones told a *MIRROR* reporter that the rumor as to his appearance as a star in burlesque is as yet only a rumor. Negotiations are pending between Mr. Jones and well-known managers. Before long the matter will have reached a head.

Always have open time for good attractions. Wire Johnstown Opera House, Pa.

REFLECTIONS.

Ellen Vockey was compelled to abandon her Western tour on account of the illness of her aged mother.

Edmund L. O'Connor has signed with Madame Rhea to play heavies.

Marie Wellesley's Players concluded their second week's business at the Grand Opera House, Des Moines, to a crowded house, and, in spite of strong counter attractions, are said to have done the best business in this house for months. They have been on the road forty eight weeks, have not missed a salary day, and are contracted to play a Summer Stock season in Eau Claire, Winona and Chippewa Falls, where they played fifteen weeks last Summer.

J. A. MacDougall telegraphed from Pittston, Pa., last week, that Ethel Tucker opened a return engagement to the largest audience ever gathered in Music Hall in that city. "The entire house," said he, "including gallery, was reserved, and sold out at two o'clock in the afternoon, and hundreds were turned away at night."

John J. Dougherty will retire from The Fire Patrol company at the conclusion of the Cincinnati engagement, on Feb. 22.

The business of Herrmann the Great in the West and South is reported to be record-breaking.

Harry Hardy is arranging to place the two comedies, *Zeb and Sis*, on the road early the coming season. Rose Melville will be featured with the new comedy, *Sis*, and *Zeb* will have about the same cast as previous seasons. Mr. Hardy closed his engagement with James B. Mackie's Grimes' Cellar Door company as business manager at Wheeling, W. Va., on Feb. 5.

Joseph Bernard has secured an absolute divorce from his wife Leah Bernard.

Rudolph Aronson is collecting subscriptions for the purchase of a suitable souvenir to be presented to Theodore Thomas on the occasion of his return at the head of his own orchestra at the Metropolitan Opera House in March.

An amusing incident is related of Emile Le Croix in *The New Boy*. In a provincial city the other night an auditor who had not noted the topsy-turvy character of Mr. Le Croix's lines, and who was greatly absorbed in the play, made a break that set audience and company in a roar. Mr. Croix's line at a critical moment, referring to the young woman in the play with whom he is supposed to be in love, is "I cannot give her down!" "Up!—you mean up!" cried the interested person in the audience, and the unusual laugh followed.

George Backus has been engaged by Sydney Rosenfeld for *The Two Escutcheons*.

received here with much enthusiasm, this being the home of her childhood.

BOONE—PARKS OPERA HOUSE (J. J. Kirby, manager).—Gulliver's Travels Jan. 31, 1 played to a fair house. (Gas House 12.)

IOWA CITY—OPERA HOUSE (Perry Clark, manager).—Kathie Hirsch lecture 1. Hoyt's A Trip to Chinatown 7.

DECATUR—GRAND OPERA HOUSE (C. J. Weiner and H. E. Myers, managers).—Uncle Tom's Cabin Jan. 14.—ITEM: President Bear of the Grand, will leave for the East 8, which will make his fortieth semi-annual trip.

CHARLES CITY—HILBERT OPERA HOUSE (C. H. Shaw, manager).—Paul Tuffer W. L. in The Sheriff's Sacrifice 1; deserved poor house. Hoyt's A Trip to Chinatown 11.

MARSHALLTOWN—ODON THEATRE (I. C. Speers, manager).—Daniel Sully in A Bachelor's Wives pleased a light house 3, good co.

ALBION—CALL'S OPERA HOUSE (C. H. Blossom, manager).—Hoyt's A Trip to Chinatown 13; John Dillon March 2.

WINSTON CITY—WILLSON'S OPERA HOUSE (F. E. Wilson, manager).—Lena Kendall 11; Martin's Lady Macbeth 13; Salter and Martin's U. T. C. Jan. 22.

SHIOUX CITY—PRAIRIE GRAND (A. E. Reed, manager).—Wang Jan. 9 to 11; full house receipts \$729. Daniel Sully 30; good house. May 18th 5; receipts \$335.

IDAHO.

POCATELLO—OPERA HOUSE (H. B. Kimport, manager).—Uncle Josh Sprucey Jan. 29; good performance to large and well-pleased audience. Effie Elster 7 in As You Like It.

BOISE CITY—COLUMBIAN THEATRE (James A. Finney, manager).—Uncle Josh Sprucey Jan. 30 played to good business and gave good satisfaction. The Branch of Promise Case by local talent 3. Effie Elster 5, 6.

KANSAS.

TOPEKA—GRAND OPERA HOUSE (L. M. Crawford, circuit manager).—Eliason, the Mormon magician, entertained two extremely well-pleased audiences Jan. 29, 30. He is a fine looking young man, an extremely smooth and entertaining talker, and succeeded in pleasing and mystifying his audiences most thoroughly. Alexander Salvini, in Hamlet, packed the house 1, every available seat being taken at advanced prices. He has vastly improved in his acting since last seen here, and his co- given perfect support. Adelaide Fitz-Allen as Ophelia, Augusta De Forrest as the Queen, Albert Bruns as Laertes, N. Connors as Claudius, and William Ransom as Polonius deserve mention. The unanimous verdict was that the entertainment was one of the best of the season.

ARKANSAS CITY—FIFTH AVENUE OPERA HOUSE (J. F. Hess, manager).—L. J. Carter's Fast Mail co. Jan. 29 to a good house. First-class performance. Beach and Bowers' Minstrels 4.

WINFIELD—GRAND OPERA HOUSE (F. B. Myers, manager).—The Tennessee Jubilee Singers Jan. 29 to a full house; co. good. Beach and Bowers' Minstrels 4; Eliason, the Mormon wizard, 7.

WICHITA—CRAWFORD'S OPERA HOUSE (E. S. Martling, manager).—Carrie Russell co. Jan. 29 gave a very poor performance to business that was better than the attraction deserved.—AUDITORIUM (F. A. Russell, manager).—Sweden and Miller's Tennessee Jubilee Singers gave a very satisfactory entertainment to crowded house Jan. 28.

PORT SCOTT—DAVIDSON THEATRE (HARRY C. Erich, manager).—Alexander Salvini in The Three Guardsmen had a good house Jan. 30. The best performance seen here in years. Robert Downing 20, Friends 28.

OTTAWA—THE ROSSBAUGH (Charles H. Ridgway, manager).—The Three Guardsmen by Alexander Salvini was witnessed by a large audience Jan. 31. Speeches were made by ex-Governor George T. Anthony, S. B. Rossbaugh, and Alexander Salvini. Salvini in the course of his remarks said he missed the warm sunshine of his native country and the bright Italian skies, but he was more than compensated by the warm hearts and bright faces of the American people. Ezra Kendall in a Pair of Kids 5.—OPERA HOUSE (Fred R. Miller, manager).—Mowhawk Specialty Concert co. 3-9.

WELLINGTON—WOOD'S OPERA HOUSE (Ann M. Black, manager).—House dark week Jan. 27-1. Eliason, the Mormon Wizard 6.—AUDITORIUM (Charles J. Humphrey, manager).—Tennessee Jubilee Singers Jan. 27. Packed house; enthusiastic audience.

LAWRENCE—BOWEN'S OPERA HOUSE (J. D. Bowersock, manager).—Al G. Field's minstrel aggregation Jan. 31 to a good business; the co. gave a very creditable performance. Eliason, the magician, 1 to good audience.

PITTSBURG—OPERA HOUSE (D. O. Lane, manager).—Van Dyke and Eaton co. week of Jan. 25 to S. R. O. every night; pleasing everybody. Carrie Russell attracted a fair house 4, giving fair performance.

ALBANY—CRAWFORD'S GRAND OPERA HOUSE (E. Crawford, manager).—Al G. Field's In Darkest America 1.

HUTCHINSON—OPERA HOUSE (Morris R. Cain, manager).—J. C. Lewis' St. Plunkard 1 S. R. O. business, and a very satisfactory performance.

LYONS—BUTLER'S OPERA HOUSE (Fred R. Lutz, manager).—House dark 9-15.

SUPORIA—WHITELY OPERA HOUSE (H. C. Whitley, manager).—Al G. Field's Darkest America Jan. 30; good performance to large audience. Crimes of Normandy 4 5 by home talent.

SINGTON CITY—OPERA HOUSE (Thomas W. Dorn, manager).—Tornado Jan. 15 to S. R. O. Sadie Raymond 18 to light house and light attraction. Carrie Russell co. 25; good house, but poor performance. Al G. Field's Darkest America 2 to fine house. Fanny Rice 6; Dan Sully 12; St. Plunkard 15.

KENTUCKY.

PADUCAH—MORTON'S OPERA HOUSE (Fletcher Terrell, manager).—John D'Oro and Agnes Fuller at popular prices to small houses Jan. 27, 2. A Baggage Check 3.

HENDERSON—PARK THEATRE (A. D. Rodgers, manager).—Back Crook 3 to good house; audience well pleased. Schubert Quintette 6; Rob and Alf Taylor 11.

PARIS—GRAND OPERA HOUSE (Scott and Mitchell, managers).—John Griffith in Faust 1 to good business. Richard Mansfield 5; Robert Mantell 25.—ITEM: The advance sale for the Mansfield engagement was the largest ever known here. Seats were put on sale at 9 o'clock on the morning of 3 and at 6 o'clock in the afternoon every seat on the lower floor and in the balcony was taken.

LEXINGTON—OPERA HOUSE (Charles Scott, manager).—Clara Morris Jan. 27 to light business; performance fair. Griffith in Faust 1 to fair business; performance good. Campanari Concert 3 to light business.

OWENSBORO—NEW TEMPLE THEATRE (J. J. Sweeney, manager).—Wright and Young's Entertainers, under the auspices of the Davies County Confederate Association, opened 4 for week to S. R. O.

DANVILLE—OPERA HOUSE (J. M. Collins, manager).—Madame Bailey Concert co. to large and well-pleased audience Jan. 31. Coming: Wild Goose Chase and Trip to Chinatown.

BOWLING GREEN—POTTER'S OPERA HOUSE (J. M. Robertson, manager).—Wallace Bruce lectured to a large and intelligent audience 4.

LOUISIANA.

SHREVEPORT—GRAND OPERA HOUSE (Leon M. Carter, manager).—Fabi Robinson Jan. 29 to a good house. Vale's Twelve Temptations 5; Lewis Morrison 10.

BATON ROUGE—PIERCE'S OPERA HOUSE (A. H. Hugnet, manager).—The Byrons in The Ups and Downs of Life 3.

LAKE CHARLES—WILLIAMS' OPERA HOUSE (Paul Sullivan, manager).—In Old Tennessee Jan. 21-23 to fair business. Heverly's Minstrels 25; house full and well satisfied. Edwin Perry in Damon and Pythias 31, and Othello 2, good houses and delighted audiences.—ITEM: This is Edwin Perry's first week on the road, and with the old support of Robert Downing he seems to be meeting with success.

THIBODAUX—OPERA HOUSE (H. N. Conlon, manager).—Edwin Perry in Othello Jan. 28 to big business; performance very good. House dark 29-1. Moraska and Goss's Coleman Comedy co. 7-10.

MONROE—OPERA HOUSE (C. T. Madison, manager).

Johnstone and McDonald in A Plum Pudding Jan. 28, 29 to fair business and fair performance. Vale's Twelve Temptations 16.

MAINE.

PORTLAND—LOTHROP'S PORTLAND THEATRE (Charles C. Tuckersby, manager).—W. S. Cleveland's Minstrels gave a fairly good performance to large audience 1. The Shaughraun 3 to light attendance.

Hoyt's A Trip to Chinatown to large and enthusiastic house 4. The Colleen Bawn 6, 7; Special Delivery 11, 12; Joseph Callahan in Faust 13, 14; The Two Johns 15; Vandeville by The Ladies' Club 17-19; Shadows of a Great City 21, 22; Caroline Mitchell in A Concocted Woman 23, 24. The Nickerson Comedy co. March 2-7.—CITY HALL (George H. Libby, agent).—Stoddard closed his course 3 with "A Tour of Japan" to immense audience. George Kennan on "Russia" 10; Yaw Concert co. 17; Rev. T. De Witt Talmage 19; Hanoverian Band 25.—PALACE THEATRE (Fishers and McCarthy, proprietors).—Vaudeville 3 to 3 tested capacity of house.—ITEM: Elks held a social session 4.—Geraldine McCann and Harry Comer presented with floral offerings during A Trip to Chinatown performance 4.—Amelia Bingham, last season leading lady at McCullum's Pavilion, is playing with The Shaughraun 3, and will be the star of the host of friends 5.—A Trip to Chinatown co. were entertained at the Thomas mansion 4. This is the home of the late Charlie Thomas, formerly Mr. Hoyt's partner.

BATH—COLUMBIA THEATRE (F. A. Owen, manager).—Lincoln J. Carter's co. in the Tornado 20 to a small but delighted audience. The scenic effects are the best ever shown here.

AUBURN—OPERA HOUSE (Frank A. Owen, manager).—House dark week of Feb. 11.

HELFAST—OPERA HOUSE (F. E. Cottrell, manager).—Cleveland's Minstrels to good house 8. The Two Johns co. 14.

MARYLAND.

CUMBERLAND—ACADEMY OF MUSIC (J. H. Stahl, manager).—Dark Jan. 28-4.

HAVERSTOWN—ACADEMY OF MUSIC (Charles M. Futterer, manager).—House dark 3-8. Henderson's Comedy co. 10-15.

BARTON—AUDITORIUM (Joseph Logsdon, manager).—House dark until 20 when Gorton's Minstrels will appear.

LOHACONING—RYAN'S OPERA HOUSE (James P. Ryan, manager).—Kitty Rhoads 10-12; Gorton's Minstrels 13; Duncan Clarke's Minstrels 22.

MASSACHUSETTS.

SPRINGFIELD—COURT SQUARE THEATRE (W. C. Le Noir, manager).—Springfield saw Hoyt's A Trip to Chinatown for the first time Jan. 31, and filled the theatre. As this town is the home of four rival militia co's, perhaps the humor was more appreciated than elsewhere; at any rate, the capable co. in the rollicking farce kept everybody merry, even though the humor gets pretty ghastly in the second act. Many society people, who should have been at the Charity Ball, the event of the season, that night, rallied round the flag instead. James A. Herne closed, as he opened, the week with a fine performance of Shore Acres 1 to a packed house. Though not recovered from his recent illness he has kept his dates bravely. Wilbur Opera co. and Living Pictures opened 3 to big house, which is maintained through the week. The co. in a good shape this season, and the pictures, arranged by Susie Kirwin, are exceptionally artistic. Jeanette Palmer, who poses as the Nymph of the Waves, and Annie Hill, who is the Bird Chatterer, attracted special attention. The Lost Paradise 10. The Great Diamond Robbery 11, 12. The Shaughraun 13; Shadows of a Great City 14.—ITEM: Manager Wilbur sprung a living picture surprise at short notice on his old friend E. B. Craig, who was in the audience Wednesday night. Mr. Craig has retired from business and gone to farming in West Springfield. The picture was Farmer Craig, and represented a stranger, surprised by farming implements and placards advertising all the specialties that Craig is supposed to devote his attention to.

WORCESTER—THEATRE (J. F. Rock, manager).—Old Kentucky 3. Lost Paradise 4, 5 to fair houses.—LAHROP'S OPERA HOUSE (Alf T. Wilton, manager).—Miss Harlan Scripps Jan. 29-1 to good house.—Joseph Callahan in Faust 3-5 to crowded houses.—FRONT STREET OPERA HOUSE (George H. Batchelder, manager).—Zero 29-1. French Folly co. 3-5 to good business.

BROCKTON—CITY THEATRE (W. B. Cross, manager).—In Old Kentucky was presented to a full house Jan. 29. Aubrey Boucicault and Sadie Martinot, supported by a good co., gave a fine performance of The Shaughraun to a large and well-pleased audience 31. The Alkestis 13; Shadows of a Great City 14.—ITEM: Manager Wilbur sprung a living picture surprise at short notice on his old friend E. B. Craig, who was in the audience Wednesday night. Mr. Craig has retired from business and gone to farming in West Springfield. The picture was Farmer Craig, and represented a stranger, surprised by farming implements and placards advertising all the specialties that Craig is supposed to devote his attention to.

LOWELL—OPERA HOUSE (Pay Brothers and Hordford, managers).—William Gillette and a capable co. in Too Much Johnson Jan. 29-30 amused crowded houses. The Great Diamond Robbery was presented 31, 1 side sustained by an excellent cast to large audience. The Hansons in Superba opened a week's engagement 3 to heavy business.—MUSIC HALL (W. H. Boddy, manager).—Plays and Players by the C. C. Stumm's co. 30-1 and matinee did not give satisfaction, and as a result business was light. Lincoln J. Carter's co. in The Fast Mail 3 and matinee pleased good-sized audiences. Rice and Barton in McDoodle and Poodle 6-8; The Alkestis 10-15.—ITEM: The Lowell Orchestra Society gave another recital 2.—Rehearsal for the amateur production of Ben Hur are in progress.—Work on W. H. Wiley's new theatre is being rapidly carried on, and it will probably be in a condition to open by March 1.

FALL RIVER—ACADEMY OF MUSIC (William I. Wile, manager).—In Old Kentucky 1, with Lula Tabor in the leading part, did a big business. Down on the Suwanee River 3 to small house; unique performance. William Gillette in Too Much Johnson 4 drew a large audience. Humanity 7, 8. William Barry 11. Tornado 13; Shadows of a Great City 14. The Great Diamond Robbery 19; The Ladies' Club 20; The Shaughraun 21; The Fast Mail 22; The Shaughraun 23; The Shaughraun 24; The Shaughraun 25; The Shaughraun 26; The Shaughraun 27; The Shaughraun 28; The Shaughraun 29; The Shaughraun 30; The Shaughraun 31; The Shaughraun 32; The Shaughraun 33; The Shaughraun 34; The Shaughraun 35; The Shaughraun 36; The Shaughraun 37; The Shaughraun 38; The Shaughraun 39; The Shaughraun 40; The Shaughraun 41; The Shaughraun 42; The Shaughraun 43; The Shaughraun 44; The Shaughraun 45; The Shaughraun 46; The Shaughraun 47; The Shaughraun 48; The Shaughraun 49; The Shaughraun 50; The Shaughraun 51; The Shaughraun 52; The Shaughraun 53; The Shaughraun 54; The Shaughraun 55; The Shaughraun 56; The Shaughraun 57; The Shaughraun 58; The Shaughraun 59; The Shaughraun 60; The Shaughraun 61; The Shaughraun 62; The Shaughraun 63; The Shaughraun 64; The Shaughraun 65; The Shaughraun 66; The Shaughraun 67; The Shaughraun 68; The Shaughraun 69; The Shaughraun 70; 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under the auspices of the King's Daughters, to the largest houses that have been here in years.

CHARLOTTE.—**OPERA HOUSE** (N. Gray, manager): House dark Jan. 24. The Congressman (local) 2.

NORTH DAKOTA.

FARGO.—**OPERA HOUSE** (C. P. Walker, manager): Nellie McHenry and her excellent co. in The Bicycle Girl to good business. Nellie McHenry works very hard to please her audience, and succeeds in keeping them in a merry mood. Jolly Joe Cawthorn in A Fool for Luck 4; Sousa's Band 7; Eugene Canfield in A Railroad Ticket 11; the original John Stapleton in My Wife and Americans Abroad 21, 23.

GRAND FORKS.—**METROPOLITAN THEATRE** (E. J. Lander, manager): Nellie McHenry in The Bicycle Girl to a crowded house Jan. 31; performance seemed to give satisfaction. Jolly Joe Cawthorn in A Fool for Luck 3; A Railroad Ticket 8.

TUFTON.—**OPERA HOUSE** (W. W. Robertson, manager): Alexander Bull, accompanied by local talent, to large house Jan. 25. Nellie McHenry in The Bicycle Girl 30; performance fine; house fair.

NEW YORK.

ALBANY.—**LELAND OPERA HOUSE** (Fred F. Proctor, manager): A Romance of Conn. Hollow pleased three large audiences Jan. 31, 1. The Great Diamond Robbery, with its phenomenal cast, was played to S. R. O. houses 3-5. It was the greatest melodrama that has been seen here in years, and would have drawn full houses for a week. Cele. Ellis in A Night's Frolic 6; Charles A. Gardner in The Prize Winner and Fatherland 7; 8. Tuxedo 10; Hands Across the Sea 11, 12. **HARMANUS BUREAU HALL:** Al G. Field's Minstrels and Utopia gave a very satisfactory performance 29. The co. includes many of the best in the business. The specialties are novel and clever. Gillette 7 in Too Much Johnson; The Fatal Card by Mr. Frohman's co. 10. **FREMONT, ALBANY:** who was tendered a reception at the Albany Club, 4 will sing in concert at the hall 5. An intimate friend of Felix Morris, who was always a great favorite in Albany, received a letter from him this week, stating that he had been received in London with great favor, and that he is to appear at the Strand Theatre in that city playing the part of the Scotch professor in On Change. Willard is writing a comedy for Mr. Morris.

ROCHESTER.—**LYCEUM THEATRE** (A. B. Wolff, manager): Canary and Lederer's Passing Show attracted large audiences 4, 5; Lucy Day, S. G. Hess, and J. D. Gilbert did very clever work. House dark 6-8. Lillian Russell 10-12; John Hare 13, 14. **COOK OPERA HOUSE** (E. G. Lane, manager): Conroy and Fox, supported by several good society artists, appeared before excellent houses 3-5 in O'Flarity's Vacation. The South Before the War pleased big business 6-8; Emily Bancker 10-12. **ACADEMY OF MUSIC** (Louis C. Cook, manager): Rice and Barton's Rose Hill's Folly co. tested the capacity of the house 3-8. Florence Binley 10-15.

UTICA.—**OPERA HOUSE** (H. E. Day, manager): Fields and Hanson's Drawing Cards Jan. 30 pleased a fair-sized audience. The Masqueraders 31 drew a large and fashionable audience, which was delighted with the performance. The Duke Sarandine of Mabel Pert was a clever portrayal, and won for her frequent applause. Forrest Robinson as David Remon gave a finished performance, and was called before the curtain at the close of each act. The Fatal Card 13; The Dazzler 14. Finale 17, 18.

CORNING.—**OPERA HOUSE** (A. C. Arthur, manager): Alliance Minstrels 1; Andrew Mack in Miles Aroon 4; both to packed houses and delighted audiences. Waite Comedy co. 17-22. **FREMONT.** The second annual tour of the Alliance Minstrels closed 1, having played to S. R. O. at all six performances, three of which were in Corning and the other three at Hornellsville, Waverly and Bath respectively. The receipts for the week amounted to over \$2,500. The dances were specially arranged by W. R. Cullen, of Hornellsville. The opening chorus was written for the production by Professor Harry L. Tyler, of Corning. The costumes were furnished by the Eaves Company of New York; stage decorations by the New York Decorating Company of Syracuse. The handsome souvenir programme was designed by William Nicholson, auditor Fall Brook Railway. The performance concluded with a one act burlesque entitled The Dazzler Circus, under the direction of John (Comoch) Worland. At the close of the performance at Waverly the co. was banqueted by the Spaulding House Co. The co. traveled in their own special trains and carried their own hand of twenty-seven pieces, together with an orchestra of fifteen pieces, the latter being under the direction of Professor John C. Bostelmann.

NEWBURGH.—**ACADEMY OF MUSIC** (Fred M. Taylor, manager): Fatal Card 4; first-class performance, fair-sized audience. Charles's Aunt 7; William Gillette in Too Much Johnson 10; Olga Netherlands 14; Gay Parisians 15 to the Hudson River Commandery No. 25, Knights Templar, who have secured this attraction for the Masonic theatre party. Waite Comedy co. 24-7. **FREMONT.** At the Palace Hotel Henry Fanning gave a reading, assisted by local musical talent, for the benefit of St. Luke's Hospital. Arthur Wade, of Fishkill, rendered several vocal selections in a pleasing manner. The hospital is to be enriched about \$200 by the performance. W. S. Hart's picture on the page of Mirror has caused a good deal of comment, as he was well-known here in his boyhood days. Manager Taylor is negotiating with the Bostonians for a night's performance early in March, and has almost succeeded in securing enough guarantee to book them.

COHUES.—**CITY THEATRE** (Powers and Williams, managers): A Romance of Conn. Hollow Jan. 29, good house. John Burke in The Doctor 4; fair business. J. Toole in Killarney and the Rhine 3; The New Tuxedo, with Raymon Moore 5; good attendance. Dan McCarthy 6; The White Crook Burlesque co. 8.

AUBURN.—**BURTON OPERA HOUSE** (E. S. Newton, manager): The Tabern in Twelfth Night drew a small house Jan. 20; Truly did a good business 4; Sowing the Wind 6; Joshua Simpkins 7; The Burglar 8.

WARSAW.—**LYCING OPERA HOUSE** (W. S. Pratt, manager): Side Tracked Jan. 20 to good business and fine performance.

HERKIMER.—**GRAND OPERA HOUSE** (H. A. Diemel, manager): Joshua Simpkins to good business Jan. 3; Kellar to a large audience 4; the John L. Kenny co. week commencing 10.

SCHENECTADY.—**VAN CORTER OPERA HOUSE** (C. H. Benedict, manager): John Burke, supported by a good co., presented the Doctor to a moderate house Jan. 31; performance satisfactory. Al G. Field's Minstrels drew a big house 1 and gave one of the best minstrel performances seen here in years. The first part was very fine and the costumes elegant. The singing of Allan May was a special feature and brought forth much applause. Rogatt and O'Brien, the musical team, are deserving of special mention for their up-to-date work. The New Tuxedo, with Raymon Moore as the star had a large house 4. They gave a poor performance. Mr. Moore was suffering from a severe cold and appeared to poor advantage and the balance of the co. was weak. A Milk White Flag 11; Howard Athenum Star Specialty co. 13.

WATERLOO.—**ACADEMY OF MUSIC** (C. C. Girdley, manager): New Tuxedo Jan. 29 to a fair house. Raymon Moore having a severe cold, was unable to sing, causing considerable disappointment. Old Tennessee gave a very pleasing entertainment to a small audience.

LOCKPORT.—**HODGE OPERA HOUSE** (Knowles and Gardner, managers): Murray and Mack in Finnigan's Ball Jan. 31; fair business.

JAMESTOWN.—**ALLEN OPERA HOUSE** (H. F. Allen, manager): The Robert Wayne co. Jan. 29, 1, good business and good satisfaction. Frank Buchanan and Rose Adell were great favorites. The Dazzler 3 to large business and a much better co. than last season. Simon's Side Tracked co. 5; Brooklyn Handicap 8; Handford, Spencer and O'Brien in Virginia 11; Truly 13; Kellar 15; Eley's minstrel performance 17, 18.

PENNYAN.—**SHOFTARD OPERA HOUSE** (C. H. Sisson, manager): Tuxedo Jan. 28, good performance to good business. Truly 7.

TRIOY.—**GRAND OPERA HOUSE** (S. M. Hickey, manager): Conn. Hollow to good business 3-4. The Doctor by John L. Burke pleased well 4. The Great Diamond Robbery 5. **KANSAS OPERA HOUSE** (Gardner Rand, manager): Rice in Nell Gwynne drew largely 11; L. Burke and Wendell's Minstrels, composed of local talent, drew a good house 5.

NIAGARA FALLS.—**PARK THEATRE** (M. S. Robinson, manager): Dan McCarthy in The Crooked Law Jan. 21, good business, performance not as good as expected. Joshua Simpkins 15; Truly 24.

BINGHAMTON.—**STONE OPERA HOUSE** (Clark and Delavan, managers): Julia Marlowe-Taber and Robert

Taber in As You Like It at advanced prices, had a very large and appreciative audience 3. Andrew Mack in Miles Aroon had a fair-sized audience 3. The Frank James Vandeville co. failed to appear 5. Truly 8. Corsey Payton 10-15. **BIJOU THEATRE** (A. A. Fennessy, manager): Rice and Barton's Rose Hill English Folly co. had big business Jan. 30-1; Arthur Sidman in A Summer Shower 3-5; fair attendance. A Derby Mascot 6-8; Killarney and the Rhine 10-12.

ROME.—**WASHINGTON STREET OPERA HOUSE** (Graves and Roth, managers): Kellar 5 to a large audience; satisfactory performance. The Dazzler 12; White Crook 14; Ethel Tucker week 17.

MALONE.—**OPERA HOUSE** (H. A. Putnam, manager): Dark until 17, when A Modern Ananias will be produced by local talent.

ITHACA.—**THE LYCEUM** (M. M. Gutstadt, manager): Julia Marlowe-Taber to full house Jan. 31. Truly to good business 3. The Dazzler 18; Sol Smith Russell 20; Black Crook 27.

MEHNA.—**BENT'S OPERA HOUSE** (Cooper and Hood, managers): House dark for the present.

SYRACUSE.—**WITTING OPERA HOUSE** (Wagner and Reis, managers): Andrew Mack drew well Jan. 30. Fields and Hanson's co. did a good business 31, 1. Passing Show 6; Conroy and Fox 7, 8; Our Flat 14, 15.

BASTABLE THEATRE (Fitzk D. Hennessy, manager): Frau Amelia Materna drew a good house 3. Kellar 6, 7; My Wife's Friend 10, 11; Lillian Russell 13; John Hare 15. **H. R. JACOBS' OPERA HOUSE** (G. A. Edes, manager): In Old Tennessee was well attended 30, 1, also South Before the War 3-5. The Dazzler 6-8; Howard Athenum Specialty co. 10-12; Charles A. Gardner 13-15.

WELLSVILLE.—**BALDWIN'S THEATRE** (C. A. Rathbun, manager): William C. Andrews in My Wife's Friend Jan. 30 to fair business.

HORNELLVILLE.—**SHATTUCK OPERA HOUSE** (S. Oskoski, manager): The Dazzler, with many of the old-time favorites in the cast, provided excellent entertainment to a large audience 4. Andrew Mack, at the head of an excellent co., had S. R. O. 5 in Miles Aroon. Mr. Mack's songs were new and catchy, and were applauded to the echo. Truly 11.

BALISTON SPA.—**SANS SOUCI OPERA HOUSE** (William H. Quinn, manager): School (home talent) 4 to good house; performance good. Hands Across the Sea 6; The Prodigal Father 11.

GLOVERSVILLE.—**KASSON OPERA HOUSE** (A. L. Covell, manager): Kennedy Players presented The Plunger, Phoria, The Two Thieves, and Around the World in Eighty Days Jan. 30 to fair business. Kellar played to good business 3 and gave his usual excellent performance. He has added to his programme several new and startling illusions. Unity co. 4 to big business. Old Rube Tanner 7; White Crook 12; Mozart Symphony Club 13; Corsey Payton 17-22; Town Topics 25.

COLLINGSWOOD.—**COLLINGSWOOD OPERA HOUSE** (E. H. Sweet, manager): Al G. Field's Minstrels Jan. 30 gave a performance which was heartily appreciated by a large audience. Performance the best of its kind seen here this season. The Fatal Card 3 (No. 2co.) was enjoyed by a good-sized audience. The performance was satisfactory. Charles's Aunt 6; Hoyt's A Milk White Flag 10; Too Much Johnson 11; Lillian Russell 13; W. A. Brady's Cotton King 18; Tony Farrell 22; Old Homestead 24; Town Topics, return engagement 27.

HUDSON.—**OPERA HOUSE:** The seventh annual concert of the St. Cecilia Society, W. R. Chapman, director, Jan. 30 assisted by Elsie Stuart, soprano, Bertha Bucklin, violinist, and Marshall P. Wilder, was enthusiastically received. Raymon Moore in Tuxedo 7.

PEEKSKILL.—**DUPRE OPERA HOUSE** (Fred S. Cunningham, manager): Waite Comedy co. Eastern gave eleven performances 3-8 at popular prices. Good houses in spite of stormy weather.

GLENS FALLS.—**OPERA HOUSE** (F. F. Flynn, manager): Al G. Field's Minstrels 3 to big business; performance excellent. Hands Across the Sea 7; In Old Kentucky 14.

CORTLAND.—**OPERA HOUSE** (Warner Rood, manager): Tuxedo Jan. 29 to fair house; audience dissatisfied with performance. William C. Andrews in My Wife's Friend 3 to light attendance, co. excellent; audience well pleased. Palmer's Truly 5 drew a large and thoroughly pleased house; co. good and thoroughly well balanced. The Burglar 17. **FREMONT:** Will and Lawrence Dillon of this city joined the Tuxedo co. here.

LYONS.—**MEMORIAL HALL** (John Mills, manager): Rick's Comedians opened a week's engagement 3 to S. R. O.; many were turned away, co. and performance good; the band and orchestra the finest that has ever appeared here. My Wife's Friend 12; The White Crook 22.

YONKERS.—**MUSIC HALL** (William J. Bright, manager): The Fatal Card gave two first-class performances to good business 5, 6. Tony Farrell 14; Olga Netherlands 15.

WATERTOWN.—**CITY OPERA HOUSE** (E. M. Gates, manager): Sowing the Wind to a large, fashionable and well-pleased audience 4. W. C. Andrews in My Wife's Friend gave an excellent entertainment to a small audience 5. Kellar 6; The Dazzler 10; White Crook 15.

AMSTERDAM.—**OPERA HOUSE** (A. Z. Neff, manager): The Burglar 4 gave good satisfaction to a good house. Kellar 5; Sowing the Wind 6; The Major (local) 12; Bub Comedy co. week of 17.

ELLENVILLE.—**MASONIC THEATRE** (E. H. Munson, manager): House dark.

SARATOGA SPRINGS.—**OPERA HOUSE** (A. L. Churchill, manager): Old Rube Tanner, with John J. Black in the leading role, gave a satisfactory performance to a good house 1. They carry an excellent band and orchestra. Truly 4; Hare, M. Putnam and Co. (managers): Conn. Hollow was finely presented by a competent co. to a good audience 5. Every bit of scenery in the four acts was as special, and the mechanical effects were good. Excellent singing and dancing were introduced by the colored members of the aggregation.

CATSKILL.—**OPERA HOUSE** (E. C. Warner, manager): Stone and Co.'s U. T. C. Jan. 30; packed house; performance excellent. Lucier's Minstrels 14.

ONEIDA.—**MUNRO OPERA HOUSE** (E. J. Preston, manager): William C. Andrews, supported by an excellent co., presented My Wife's Friend 4 to a fair-sized and well-pleased audience. The Mystic Midgets 6-8; Ethel Tucker 13-15.

BALDWINVILLE.—**HOWARD OPERA HOUSE** (H. Howard, manager): C. R. Reno's Joshua Simpkins co. 6.

OSWEGO.—**RICHARDSON THEATRE** (J. A. Wallace, manager): Murray and Mack in Finnigan's Ball Jan. 30 to S. R. O.; audience pleased. Andrew Mack in Miles Aroon 1 satisfied a good house. Sowing the Wind 3 made a great hit. Business good. The Dazzler 5 to a fair house; ordinary performance. The Burglar 18; separate Co. Minstrels 13; Florence Binley 20; Dark at Russell 25.

OKLAHOMA TERRITORY.

OKLAHOMA CITY.—**OVERHOLSER OPERA HOUSE** (E. Overholser, manager): Lincoln J. Carter's Tornado Jan. 28 to a good house and well-pleased audience.

OREGON.

BAKER CITY.—**RINE'S HALL** (M. B. Goldstein, manager): Uncle Josh Spruells Jan. 31 to good business. Ethel Tucker 4. **FREMONT:** Manager Goldstein leaves for Denver and Cripple Creek, and Phil V. Nebergall will look after his interest while away.

SAVANNAH.—**THEATRE** (J. C. Shaw, manager): Miller Brothers, illustrated lecture on spiritualism Jan. 29, 30 at popular prices to fair business. The Girl 4 Left Behind me 4; matinee and night to good business, co. only fair. Robert Downing 5, 6; Sherwood Concert co. 7; Punch Robertson 10-12.

OHIO.

DAYTON.—**GRAND OPERA HOUSE** (Harry E. Feicht, manager): Old Lavender, with Edward Harrigan in the cast, was played to a light house Jan. 31. In Syn tax by De Walt Hopper and a good co. was singing to a fair house 1. Alice Hosmer, Edna Wallace Hopper, Bertha Walzinger and Alfred Klein divided honors with the popular and versatile star—PARK THEATRE (Harry E. Feicht, manager): Mrs. Gen. Tom Thumb and her contingent of Lilliputians played to the capacity of the house at every performance 30, 1. The Gillette cast, played to crowded houses 3-5. **FREMONT:** Manager Harry E. Feicht paid a hurried visit to Indianapolis 4—Bertha Walzinger, Noble Marsh in Dr.

Syntax, was the recipient of a bunch of flowers during the performance.

URBANA.—**MARKET SQUARE THEATRE** (H. H. Williams, manager): Clay Clement in The New Dominion Jan. 31 gave a first-class performance to a good house. As Baron Hohenstaufen Mr. Clement made the greatest hit ever made before an Urbana audience. His support is strong. Lost in New York 4 to a large and pleased audience. The May Shaw Burlesque co. booked for 4, 5, failed to report. **FREMONT:** Will Goddard, private secretary to Jacob Litt, the New York manager, was called here this week by the illness and death of his father, Dr. Goddard. George Motz, the clown, who has been at his home here, left 5 for New Orleans to join a circus.

SABINA.—**THEATRE** (J. C. Burnett, manager): House dark 2-8. Alabama 15.

MT. VERNON.—**WOODWARD OPERA HOUSE** (Grant and Stevens, managers): Dark week Jan. 27-3.

COBROCKTON.—**COBROCKTON OPERA HOUSE** (D. R. Keith, manager): Alabama Jan. 24 to big house. A Thoroughbred 27 to fair house. Grimes' Cellar Door 31 to big house. Stetson's Uncle Tom's Cabin co. 7; Tim the Tinker 10; McCarthy's Mishaps 13.

CANAL DOVER.—**BIG 4 OPERA HOUSE** (Beiter and Cox, managers): J. B. Mackie in Grimes' Cellar Door to a big house 1; audience highly pleased. Tim the Tinker 11; McCarthy's Mishaps 13; W. C. Andrews in My Wife's Friend March 4.

IRONTON.—**MASONIC OPERA HOUSE** (B. F. Ellsberry, manager): The De Haven Comedy co. opened a week's engagement 3 to a large audience. Best repertoire co. seen here this season.

NEWARK.—**MEMORIAL AUDITORIUM** (Foreman, Rosebaugh and Sowersby, managers): American Extravaganza co. in Sinbad to S. R. O. 3. Frank Rush in Girl Wanted 4.

NAPOLEON.—**RINK OPERA HOUSE** (J. L. Halter, manager): House dark 5-11. **FREMONT:** Manager Halter left for Hot Springs, Ark., 3 for his health.

PAULING.—**GRAND OPERA HOUSE** (J. P. Gasser, manager): Limited Mail 1; splendid performance to big house. Coming: My Wife's Friend and Al G. Field's Minstrels.

CAMBRIDGE.—**HAMMOND'S OPERA HOUSE** (R. Hammond, manager): Marietta Orchestra, assisted by Herman Belsted, Jr. Jan. 30 to small attendance. Grimes' Cellar Door 3 to only fair patronage. Tim the Tinker 7.

HAMILTON.—**GLOBE OPERA HOUSE** (Connor and Tom Smith, managers): Lost in New York 1 to a fair house.

KENTON.—**DICKSON'S GRAND OPERA HOUSE** (Henry Dickson, manager): House dark Jan. 29-4. Coming: Finnigan's Ball.

MANSFIELD.—**MEMORIAL OPERA HOUSE** (E. R. Endly, manager): Rip Van Winkle Jan. 29 to a good sized audience. Great Brooklyn Handicap 30 to a small house. Conroy and Fox 31; Kellar 10; Town Topics 18; Kellar 20; Superba 25, 26.

WARREN.—**OPERA HOUSE** (Elliott and Geiger, managers): Cool's Big Stock Jan. 25 to big house. Henderson's Sinbad 30 to S. R. O. Stetson's Uncle Tom's Cabin 1 to large business. Pearson's White Squadron 4 to fair business. Otis Skinner 12; Charles Sanford 15.

NEW LEXINGTON.—**SMITH'S OPERA HOUSE** (T. J. Smith, manager): Edith Blum in A Batch of Blunders Jan. 29 to small audience; good performance. J. E. Brennan in Tim the Tinker 6; Stetson's U. T. C. co. 11.

MASSILLON.—**BUCHER'S OPERA HOUSE** (Michael Rak, manager): The Great Brooklyn Handicap Jan. 31 to poor business. Pay Train 7; McCarthy's Mishaps 8. **ANNON:** HALL (Kramer and Harestock, managers): The Lyric Quartette 8; Stetson's Uncle Tom's Cabin 6.

POMEROY.—**OPERA HOUSE** (E. L. Keiser, manager): The De Haven Comedy co. closed a very successful week 1 presenting The Hoosier Heroine The Pavements of Paris, A Barrel of Money, Among the Pines, East Lynne and Nora Macree. Tim the Tinker 3.

WADSWORTH.—**THEATRE** (J. F. Detweiler, manager): King Grover 3 came here in a crippled condition and played deservedly to a very poor house. Howorth's Hibernica and Blodgett and Hyde, comedians, played to a large and well-pleased audience 1. Coming: Tim the Tinker 15; Little Trixie Mar. 7.

XENIA.—**CITY OPERA HOUSE** (C. L. McCullum, manager): Lost in New York Jan. 31; good business and good performance. Coming: Alabama 19; De Haven Comedy co. 21-29. **FREMONT:** Billy Link of the Green Goods Man co. stopped off here for a few days with his wife, who was Willette Charters of this city.

GALLIPOLIS.—**ARIEL OPERA HOUSE** (J. M. Kaufman, manager): Harry and Carrie Webber 1 in Nip and Tuck to small but appreciative audience. House dark 3-8. Country Circus 14; Little Trixie 27. **FREMONT:** McCormick Brothers of this city have organized a tent show. They have a tent with a seating capacity of 2,000, eight trained horses, 25 performers and forty baggage horses. They start out May 10.

TEFFIN.—**NOBLE'S OPERA HOUSE** (Charles L. Bristol, manager): Lost in New York 6.

EAST LIVERPOOL.—**NEW GRAND** (James Norris, manager): Noble Jan. 28 pleased a full house. June agnost 3 to S. R. O.

ST. MARVS.—**THE GRAND** (J. L. Smith, manager): Elmer E. Vance's Limited Mail played to S. R. O. 3; performance gave great satisfaction. Gorman's Green Goods Man 10; Schubert Quartette 11; Wang Opera co. 21; Griffith's Faust co. 25.

PORTSMOUTH.—**GRAND OPERA HOUSE** (H. S. Grimes, manager): A Green Goods Man Jan. 31 to only fair house. Norris Brothers Horse and Dog Show 4; crowded house; good performance. Griffith's Faust 5; house packed to walls. De Wolf Hopper 5; Gorman Brothers' Minstrels 7; Country Circus 12; Side Tracked 19; Agnes Wallace Villa 22.

FINLAY.—**MARVIN OPERA HOUSE** (W. C. Marvin, manager): Cool's Stock co. Jan. 27 to big business. Big Crowell and Charles Co. 28; performance excellent work. The performance was well received. Peck's Bad Boy 9; Jessie Mae Hall 10; Murray and Mack 17; U. T. C. co. 19; Wang 22; 1922, 25.

ZANESVILLE.—**OPERA HOUSE** (C. D. Schultz, manager): The American Extravaganza co. in Sinbad 4 to S. R. O. The Fencing Master 12; Otis Skinner 14.

SPRINGFIELD.—**GRAND OPERA HOUSE** (E. B. Foltz, manager): The White Mahatma 5-6; Flynn and Sheridan's City Sports 10, 11. **BLACK'S OPERA HOUSE** (J. D. Marks, treasurer): The Jessie Mae Hall Comedy co. Jan. 27-1; business good.

COLUMBUS.—**GRAND OPERA HOUSE** (J. G. and H. W. Miller, managers): Robert Hilliard Jan. 25 to fair business. The White Mahatma 26 to splendid business. Fanny Davenport 3-8; 142, 14-15; Della Fox 17, 18.

LOGAN.—**REMPEL'S OPERA HOUSE** (Fred A. Kappel, manager): A Thoroughbred Jan. 29 to fair business. Alha Heywood 4 canceled on account of the illness of his wife. Two Old Cronies 8.

WAPAKONETA.—**TIMMERMEISTER'S OPERA HOUSE** (G. A. Wintzer, manager): Clay Clement in The New Dominion delighted a fair house Jan. 30.

ALLIANCE.—**OPERA HOUSE** (F. W. Gaskill, manager): Howorth's Hibernica to good business Jan. 29. Leon's Comedians 31 to fair business. Wilson's Theatre co. 10-15. McCarthy's Mishaps 17.

MARIETTA.—**AUDITORIUM** (M. G. Seipel, manager): The Marietta Orchestra gave one of their grand concerts Jan. 31 to a large and appreciative audience. Joe Ott in The Star Gazer 3 to S. R. O. The largest house of the season, performance good, receipts \$900. Old Homestead 17; Little Trixie 22; Limited Mail 26.

PIQUA.—**PIQUA OPERA HOUSE** (C. C. Snook, manager): Dark Jan. 29-6. Limited Mail 6; Flynn and Sheridan's City Sports 13. For Fair Virginia 19; Stetson's Uncle Tom's Cabin 21.

FREMONT.—**OPERA HOUSE** (Heim and Haynes, manager): Country Circus 3 to large and well-pleased audience.

STUBENVILLE.—**CITY OPERA HOUSE** (Charles J. Vogel, manager): Guy Brothers' Minstrels 1 to fair house. Pay Train 6; Nip and Tuck 8; Fencing Master 10; Griffith's Faust 11; Old Homestead 19; Lillian Kennedy 21, 22; Limited Mail 28.

UNRICKSVILLE.—**CITY OPERA HOUSE** (Elvan and Vanostan, managers): J. B. Mackie in Grimes' Cellar Door Jan. 30 to fair business; performance good. J. B. Wells in Two Old Cronies 5. Owing to mismanagement in dates they remained here 5 and gave two performances to fair business; performance good. House dark 13-19. **FREMONT:** The Gabriels, sketch artists, closed with The Two Old Cronies 22.

SANDUSKY.—**NEW NILES OPERA HOUSE** (Charles Baetz, manager): The Dazzler pleased a large and appreciative audience Jan. 30. The co. is well balanced and their performance fine. Murray and Mack in Finnigan's Ball were greeted with shouts of laughter 3 by



Denis Bernhard, who lives at No. 1188 Jefferson Avenue, Brooklyn, N. Y., writes under date of May 23, 1895: "Having heard of your Tabules, and having suffered for years from dyspepsia and biliousness, I thought I would try them. I have been using them now for about six weeks and they have given me great relief." Mr. Bernhard keeps a Bowers lodging house and the air is often very bad. He says that a Tabule taken now and then keeps him from getting sick in that air.

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SHEDDING—*STUCKA HOUSE* (J. M. Kellier, manager): The Evelyn Gordon Dramatic Co. closed a very successful week's engagement 1. The co. presented

DATES AHEAD.

Managers and Agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication of our subsequent issue, dates must be mailed so as to reach us on or before that date.

DRAMATIC COMPANIES.

A BANGOR CHECK (W. S. Butterfield, mgr.): Matton, N. H., Feb. 11, Charleston 12, Champaign 13, Pekin 14, Peoria 15, La Salle 16, Moline 17, Washington 18, Ottumwa 19, Burlington 20, Keokuk 21, Quincy 22, Alton 23, Springfield 24, Lincoln 25, ALVIN JOSEPH (Clifford Dempsey, mgr.): Boston, Mass., Feb. 10-15.

ANDREW MACK (D. W. Truss and Co., mgrs.): Cleveland, O., Feb. 10-15.

AMY LEE AND FRANK DOANE: Williamsburg, N. Y., Feb. 10-15.

A RAILROAD TICKET (W. W. Freeman, mgr.): Fargo, N. D., Feb. 11, Jamestown 12, Miles City 13, Billings 14, Helena 15, Butte City 17-19, Anaconda 20-21.

A BREWERY TINK (Fitz and Webster): Navasota, Tex., Feb. 11, Bryan 12, Calvert 13, Marlin 14, Ft. Worth 15.

ALABAMA (Clement Bainbridge, mgr.): Louisville, Ky., Feb. 10-15.

ANNA E. DAVIS (Henry Blackaller, mgr.): Logansport, Ind., Feb. 9-15.

ATHOROUGHED (George D. Louden, bus. mgr.): Washington, Ill., Feb. 10, Effingham 11, Paris 12, Matton 13, Danville 14, Kankakee 15.

A CONTENTED (Hoyt and McKee, mgrs.): Boston, Mass., Jan. 6-indefinite.

AUGUSTIN DALY'S STOCK CO.: New York city-indefinite.

A CRACKER JACK: Philadelphia, Pa., Feb. 10-15.

A TURKISH BATH (E. H. Macy, mgr.): Belton, Tex., Feb. 10, Lampassas 11, Dublin 14, Corsicana 15, Hillsboro 16, Celestine 19, Thurber 20, Decatur 21, Bowie 22, Wichita Falls 23, Gainesville 24, Denison 25.

ETHEL C. SIDMAN (A Summer Shower, E. J. Dellinger, mgr.): Wilkes-Barre, Pa., Feb. 10-12.

ALEXANDER SALVIN (W. M. Wilkison, mgr.): Denver, Col., Feb. 10-15 Cheyenne, Wyo., 17.

A BLACK SMOKE (Hoyt and McKee, mgrs.): New York city Jan. 6-indefinite.

AMERICAN GIRL (A. Q. Scammon, mgr.): Alexandria, Ind., Feb. 11, Marion 12, Washburn 13, Huntington 14, Valparaiso 15, Chicago, Ill., 17-22.

A TEXAS STRIP (Hoyt and McKee, mgrs.): St. Louis, Mo., Feb. 9-15, Memphis, Tenn., 17.

BAY HUR (C. Clark, mgr.): Nashua, N. H., Feb. 12-15, Lowell, Mass., 17-22.

BUNCH OF KEYS (Gus Bother, mgr.): Anderson, Ind., Feb. 11, Ewood 12, Soldier's Home 13, Peru 14, South Chicago, Ill., 16, Kalamazoo, Mich., 17, Coldwater 18, Ann Arbor 19.

BUDD COMEDY (George H. Budd, mgr.): Fairfield, Mass., Feb. 10-15, Amsterdam, N. Y., 17-22.

BOONIE SCOTLAND (Sidney R. Ellis, mgr.): Washington, D. C., Feb. 10-15, York, Pa., 17, Harrisburg 18, Reading 19, Lancaster 20, Wilmington, Del., 21, Chester, Pa., 22, Philadelphia 23-29.

BOONIE SCOTLAND (Sidney R. Ellis, mgr.): Washington, D. C., Feb. 10-15, York, Pa., 17, Harrisburg 18, Reading 19, Lancaster 20, Wilmington, Del., 21, Chester, Pa., 22, Philadelphia 23-29.

BRINK AND LIVINGSTONE: Stewartville, Minn., Feb. 10-15.

BACON STOCK: Portland, Ore., Jan. 27-indefinite.

BOWERY GIRL (Harry Williams, mgr.): Charleston, S. C., Feb. 12-15, Jacksonville, Fla., 14.

CARRIE LOUIS (John Himmlein, mgr.): Canton, O., Feb. 10-15.

COON HOLLOW: Bridgeport, Conn., Feb. 10-12, New Haven 13-15, Waterbury 17, Bristol 19, Milford, Mass., 20, Fitchburg 21, Salem 22, Amesbury 24, Haverhill 25, Gloucester 27, Lawrence 28.

CECIL SPOONER (C. S. Spooner, mgr.): Lawrence, Pa., Feb. 10-15, Lebanon 17-22.

CHANCEY OLCOTT (Augustus Phipps, mgr.): New York city, Jan. 30-indefinite.

COOL'S BIG STOCK CO. (Ploy Crowell and Charles Monimer): Mansfield, O., Feb. 10-15, Akron 17-22, Canton 4-9, Newark March 2-7.

CLAY CLEMENT (Joseph Adelman, mgr.): Chicago, Ill., Feb. 9-15, Bloomington 17, Jacksonville 19, Springfield 19, Peoria 20, Champaign 21, Danville 22.

CLIFTON AND MIDDLETON: Monongahela City, Pa., Feb. 10-15.

COMPTON'S PLAYERS: Dubuque, Ia., Feb. 10-15.

CONY SISTER: Beardstown, Mo., Feb. 10-15.

CORNER AND TOWN'S COMEDY: Newport News, Va., Feb. 13-15, Hampton 17-19.

CHARLEY'S AUNT (No. 2): St. Paul, Minn., Feb. 9-15, Minneapolis 17-22.

COLLING AND TOWN'S STOCK: New London, Wis., Feb. 9-15.

CRUISEMAN LAWN (Dan McCarthy, mgr.): New Haven, Conn., Feb. 10-12, Danbury 13, Waterbury 14, Hartford 15.

CORSE PAYTON (David J. Ramage, mgr.): Birmingham, N. Y., Feb. 10-15, Gloversville 17-22, Cohoes 24-29.

FERRIS COMEDIANS (Dick Ferris, mgr.): Mason City, Ill., Feb. 10-15.

FORNPAUGH'S STOCK: Philadelphia, Pa.-indefinite.

FRIENDS AND MEXICO (Arthur C. Alston, mgr.): Galveston, Tex., Feb. 10, 11, Austin 12, San Antonio 13, Waco 14, 15, Hillsboro 17, Dallas 18, Ft. Worth 19, Greenville 20, Sherman 21, Texarkana 22, Hot Springs, Ark., 24, Little Rock 25, Fort Smith 26, Springfield, Mo., 27, Sedalia 28, St. Joseph 29.

FREDERICK WARDE: Visalia, Cal., Feb. 11, Pasadena 12, San Bernardino 13, San Diego 14, 15, Los Angeles 17-23, San Francisco 24-March 14.

FANNY DAVENPORT: Nashville, Tenn., Feb. 12-15.

FRANK JONES (Our Country Cousin): Troy, Ala., Feb. 11, Eufaula 13, Cuthbert, Ga., 14, Dawson 15, Albany 17, Thomasville 18, Quitman 19, Valdosta 20, Lake City, Fla., 21, Gainesville 22, Palatka 24, Jacksonville 25.

FINNIGAN'S BALL (Murray and Mack; Frank T. Merritt, mgr.): Elkhart, Ind., Feb. 11, Marion 12, Kokomo 13, Springfield, Ill., 15, East St. Louis 16, Quincy 17, Hannibal 18.

FLORA STANFORD (J. G. Glasgow, mgr.): Uniontown, Pa., Feb. 10-15, Scottsdale 17-22, Connellsville 21-29.

FOR FAIR VIRGINIA (Frank G. Cotter, mgr.): Terre Haute, Ind., Feb. 11, New Albany 12, Louisville, Ky., 13-15, Columbus 20-22, Washington, D. C., 24-29.

GENTLEMAN JOE: New York city Jan. 30-indefinite.

GIRL I LEFT BEHIND ME: Knoxville, Tenn., Feb. 11, Chattanooga 12, Nashville 13, Memphis 14, 15, Louisville, Ky., 24-29.

GAY PARISIANS: New York city Feb. 10-15, Boston, Mass., 21 April.

GEORGE AVENUE THEATRE STOCK (George Holland, mgr.): Philadelphia, Pa.-indefinite.

GREEN GOOD MAN (W. E. Gorman, mgr.): Wapakoneta, O., Feb. 11, Lorain 12, Dayton 13, Marysville 14, Bellefontaine 15.

GRANHAM EASLEY: Chattanooga, Mo., Feb. 10-15.

GRACIOUS FANTASME: Fall River, Mass., Feb. 13-15.

GREAT BROOKLYN HANDICAP (Aubrey Mitchell, mgr.): N. Y. city, N. Y., Feb. 11, Alton 12, Rochester 13-15, Toronto, Can., 17-22.

GUS HENGE (Jacob Litt, mgr.): Ottumwa, Ia., Feb. 11, Oskaloosa 12, Des Moines 13, Council Bluffs 14, Sioux City 15 Omaha, Neb., 16-19.

GRACIANA (Ada Van Etta; Charles L. Young, mgr.): Louisville, Ky., 16-21, Sistersville, W. Va., 24.

GREAT DIAMOND ROBBERS (Palmer and Knowles, mgrs.): Springfield, Mass., Feb. 11, 12, Worcester 13, 14, New Haven, Conn., 15, Philadelphia, Pa., 17-22.

GEORGE W. MONROE (R. B. Monroe, mgr.): Chicago, Ill., Feb. 9-15.

GALGACHER AND WEST (W. B. Watson, mgr.): Madisonville, Ky., Feb. 11, Paducah 12, Cairo, Ill., 13, Duquoin 14, Mt. Vernon 15, Belleville 16, Litchfield 17, Vandalia 18, Taylorville 19, Peoria 20-22.

HEART OF MARYLAND: New York city Oct. 23-indefinite.

HENRY IRVING: St. Louis, Mo., Feb. 10-15, Cincinnati, O., 17-22, Chicago, Ill., 24-March 21.

HUGHES HENRY (Wilson S. Ross, mgr.): New York city Feb. 10-15, Hoboken, N. J., 17-19, Paterson, N. J., 20-22, Brooklyn, E. D., N. Y., 24-29.

HAMILTON-PHILLIPS: Greentown, Ind., Feb. 10-15.

HUBERT LARABEE: Wilmington, O., Feb. 11.

HENRY'S SHORE ACRES (William B. Gross, mgr.): New York city Feb. 10-15, Chicago, Ill., 17-indefinite.

HANFORD, SPRINGER AND O'BRIEN (Frank G. Connolly, mgr.): Jamestown, N. Y., Feb. 11, Meadville, Pa., 12, New Castle 13, Youngstown, O., 14, Warren 15, Cleveland 17-19.

HOWARD WALLIS (John Young, mgr.): Fort Wayne, Ind., Feb. 12-15, Marion 17-22, Pea 24-29.

HENDERSON'S COMEDY (W. F. Henderson, mgr.): Hagerstown, Md., Feb. 10-15, Carlisle, Pa., 17-22, Chambersburg 24-29.

HEERMANN THE GREAT: New Orleans, La., Feb. 9-16, Memphis, Tenn., 17-20, Nashville 21, 22, Charleston, S. C., 23, Savannah, Ga., 24-29.

HOYT'S BIG COMEDY: St. Marys, Pa., Feb. 10-15.

HENRY E. DIXIE: Fort Worth, Tex., Feb. 10, 11, Dallas 12, 13, Corsicana 14, Hillsboro 15, Waco 17, 18, San Antonio 19, Austin 21, 22.

HANDS ACROSS THE SEA (W. S. Reeves, mgr.): Albany, N. Y., Feb. 11, 12, Cohoes 13, Whitehall 14, Ticonderoga 15, Plattsburg 17, Burlington, Vt., 18, Montpelier 19, St. Johnsbury 20, St. Albans 21.

HUMANITY (W. A. Brady, mgr.): Portland, Me., Feb. 11, 12, Lewiston 13-15.

IN OLD KENTUCKY (Jacob Litt, mgr.): Tacomah, Wash., Feb. 13.

IN OLD KENTUCKY (No. 1; Jacob Litt, mgr.): St. Albans, Vt., Feb. 11, Rutland 12, Patsburg, N. Y., 13, Cohoes 15, New York city 17-22.

IRVING FRANK: Paw Paw, Ill., Feb. 10-12, Oregon 13-15, Minook 17-19.

IRVING TAYLOR: New Market, Va., Feb. 10-15.

IDA VAN CORTLAND (J. M. Hyde, mgr.): Waverly, Ia., Feb. 10-12, Vinton 13-15, Cedar Rapids 17-22, Sterling, Ill., 24-29.

JACK REYNOLDS (Reynolds and Flury, mgrs.): Keithsburg, Ill., Feb. 10-15.

JOSEPH MURPHY: Brooklyn, E. D., Feb. 10-15.

JULIA MARLOWE-TABER AND ROBERT TABER (Theodore Bromley, mgr.): Boston, Mass., Feb. 10-29.

JAMES O'NEILL (W. F. Connor, mgr.): Kansas City, Mo., Feb. 9-15, Denver, Col., 17-23, Salt Lake City, U. T., 24-27, Ogden 28.

JAMES J. CORBETT (W. A. Brady, mgr.): Dayton, O., Feb. 10, 11, Anderson, Ind., 12, Lafayette 13, Indianapolis 14, 15, Chicago, Ill., 17-22.

JOHN DREW (Charles Frohman, mgr.): Philadelphia, Pa., Feb. 10-22, New York city 24-indefinite.

JOHN CARTER (A. J. Lusk; John W. Dunn, mgr.): Omaha, Neb., Feb. 10-12, Atchison, Kan., 13, St. Joseph, Mo., 14, Chillicothe 15, Macon 16, Quincy 19, Davenport, Ia., 20, Washington 21, Ottumwa 22, Oskaloosa 24.

JERRY MAR HALL (O. M. Hall, mgr.): Findlay, O., Feb. 10-15, Fort Wayne, Ind., 17-22.

JOHN E. BRANNAN (Tim the Tinker, Frank W. Lane, mgr.): Canal Dover, O., Feb. 11, Carrollton 12, Salineville 13, Kenton 14, Norwalk 17, Tiffin 18, Sandusky 19, Fontoria 20, Bowling Green 21, Detroit, Mich., 22-March 1.

JOHN HARR (Rochester, N. Y., Feb. 13-15.

JAY CIRCUS: Cleveland, O., Feb. 10-15.

JOSIE SINKINS: Penn Van, N. Y., Feb. 12.

JOSEPH HART (A Gay Old Boy; D. W. Truss and Co., mgrs.): Minneapolis, Minn., Feb. 10-15.

JOHN J. BURKE (Edwin P. Hilton, mgr.): Greenfield, Mass., Feb. 11, Troy 12, Fall 13, South Farmington 13, Northampton 15, Holyoke 17-19, Bennington, Vt., 20, Lansingburg, N. Y., 21, Cohoes 22.

JOHN KERNELL (Davis and Keogh, mgrs.): Cedar Rapids, Ia., Feb. 11, Dubuque 12, Rockford, Ill., 13, Chicago 16-23.

JUNE A. NOTT (Clifton and Middleton, mgrs.): Monongahela City, Pa., Feb. 10-15, Charleston 17-22, Brownsville 24-29.

J. E. TOOLE: Binghamton, N. Y., Feb. 12, Scranton, Pa., 13-15, Wilkes-Barre 20-22.

KAUFMAN'S FUN-MAKERS: Columbus, Neb., Feb. 10-15.

KITTY RHODES (George H. Abbott, mgr.): Lonsconing, Md., Feb. 10-12, Frostburg 13-15.

KATIE HENRY (Hubert Sackett, mgr.): Chicago, Ill., Feb. 9-15.

KATIE PUTNAM (Will O. Wheeler, mgr.): San Francisco, Cal., Feb. 10-22.

KENNEDY'S PLAYERS: Freehold, N. J., Feb. 10-16, Elizabeth 17-23.

LEWIS (E. J. Abram, mgr.): Marshall, Tex., Feb. 11, Tyler 12, Greenville 13, Dallas 14, 15, Paris 17, Sherman 18, Denison 19, Gainesville 20, Ft. Worth 21, Corsicana 22, Waco 26, Austin 27, San Antonio 28-29.

LIMITED MAIL (Elmer E. Vance, mgr.): Connersville, Ind., Feb. 11.

LOUIS JAMES (Waghenals and Kemper, mgrs.): Santa Cruz, Cal., Feb. 11, San Jose 12, 13, Victoria, B. C., 17-19, Vancouver 20-22, Portland, Ore., 24-29.

LANGDON DRAMATIC: Edenton, Va., Feb. 10-15.

LYCUM THEATRE (Leake's): Peoria, Ill., Feb. 10-15.

LITTLE MISS NUGGET (H. S. Mitchell, mgr.): Dayton, O., Feb. 10-15, Indianapolis, Ind., 17-22.

LYCUM THEATRE (Shapley's): Winfield, Kan., Feb. 10-15.

LOST IN NEW YORK: St. Mary's, O., Feb. 11, Jackson, Mich., 13, Okawaso 14, Battle Creek 15, Elkhart, Ind., 16, New Castle 18, Richmond 19.

LYCUM THEATRE STOCK (Daniel Frohman, mgr.): New York city Jan. 20-indefinite.

LAND OF THE LIVING (Kahn and Myers, mgrs.): Eau Claire, Wis., Feb. 11.

LITTLE TRIXIE (Fred Robbins, mgr.): Piedmont, W. Va., Feb. 11, Grafton 12, Clarksburg 13, Mannington 15, Fairmont 17, Moundsville 14, Cadiz, O., 19, Sistersville, W. Va., 20, Marietta, O., 22.

LILLIAN LEWIS: Chattanooga, Tenn., Feb. 12.

LAND OF THE MIDSUMMER NIGHT: Philadelphia, Pa., Feb. 10-15.

McDOODLE AND FIDDLE (Rice and Barton's Comedians): New London, Conn., Feb. 11, Bristol, R. I., 12, Fall River, Mass., 13-15, Manchester, N. H., 17, Lynn, Mass., 20-22.

MINNIE MADDERN FISSE (Henry Greenwall and Co., mgrs.): Lansing, Mich., Feb. 11, Jackson 12, Kalamazoo 13, Bay City 14, East Saginaw 15, Detroit 17-19, Toronto, Ont., 20-22, Buffalo, N. Y., 24-26, Rochester 27-29.

MAY PRINGLE: Edgemont, S. D., Feb. 10-12.

MALONEY'S WEDDING (E. H. Macoy, mgr.): Huntsville, Tex., Feb. 12, LaGrange 15, Yonkers 18, Victoria 20, Laredo 22, Batavia 26, Temple 27, Belton 28, Lampasas 29.

MADAME SANS-GENE (Augustus Phipps, mgr.): Newark, N. J., Feb. 10-15.

MRS. POTTER-MR. BRILLWE: Indianapolis, Ind., Feb. 10-12.

MABEL PAIGE (Dora Paige, mgr.): Atlanta, Ga., Feb. 10-15.

MARIE WELLSLEY (Obee and Wilson, mgrs.): Davenport, Ia., Feb. 10-15, Oskaloosa 17-22, Ottumwa 24-29.

MILK WHITE FLAG: Alton, N. Y., Feb. 12, 13.

MINNIE SVAARD: Winsted, Conn., Feb. 10-15.

MR. AND JACK: Philadelphia, Pa., Feb. 10-15.

MARIE WAINWRIGHT: Tacoma, Wash., Feb. 10, 11.

MARIE WAINWRIGHT (R. W. Marks, mgr.): Peterboro, N. H., Feb. 10-15.

MAY IRWIN (Rich and Harris, mgrs.): Chicago, Ill., Feb. 9-22.

MAUDE HILLMAN (W. G. Snelling, mgr.): Harrisburg, Pa., Feb. 10-15, Elmira, N. Y., 17-22, Courtland 24-29.

MR. AND MRS. ROBERT WAYNE: Altoona, Pa., Feb. 10-15.

NELLIE MCHEENEY (J. R. Delcher, bus. mgr.): Butte City, Mont., Feb. 10-12, Anaconda 13, Louse 14, Spokane, Wash., 15, Yakoma 17, Ellensburg 18, Tacoma 19, Seattle 20-21, Salem 22, San Francisco, Cal., 24-29.

NAT. C. GOODWIN (George J. Appleton, mgr.): Cincinnati, O., Feb. 10-15, St. Louis, Mo., 17-23, Louisville, Ky., 24-26, Nashville, Tenn., 27, Memphis 28.

NEIL BURGESS: Easton, Pa., Feb. 11, Lancaster 14.

NATIONAL COMEDY: Humboldt, Ia., Feb. 7-11.

NIGHT FROLIC: Phoenixville, Pa., Feb. 11, East Stroudsburg 12.

NOOR: Belvidere, Pa., Feb. 11, Allentown 12, Lebanon 13, York 14, Lancaster 15.

NEW BOY: Paterson, N. J., Feb. 11, 12, Albany, N. Y., 15.

NORTHERN LIGHTS: Philadelphia, Pa., Feb. 10-15.

NICKERSON COMEDY: Manchester, N. H., Feb. 10-15, Concord 17-22, Newburyport, Mass., 24-29.

ON THE MISSISSIPPI (Davis and Keogh, mgrs.): Nashville, Tenn., Feb. 10, 11, Memphis 12, 13, Natchez, Miss., 15, New Orleans, La., 17-22.

OLIVER BYRON (J. P. Johnson, mgr.): Memphis, Tenn., Feb. 10, 11, Nashville 12, Clarksville 13, Jackson 14, Cairo, Ill., 15, Paducah, Ky., 17, Owensboro 18, Henderson 19, Evansville, Ind., 20, Vincennes 21, Terre Haute 22, Columbus, O., 24-26, Dayton 27-29.

ON THE BOHEMIA (Davis and Keogh, mgrs.): New York city Feb. 10-15, Boston, Mass., 17-22, Montreal, P. Q., 24-29.

OLGA NETHERSOLE (Charles and Daniel Frohman, mgrs.): Trenton, N. J., Feb. 12, Easton, Pa., 13, Newburg, N. Y., 14, Yonkers 15, Brooklyn 17-22.

OLD RUBE TANNER (John J. Black): Hoochick Falls, N. Y., Feb. 12.

O'HOOLIHAN'S SERENADE (William F. Phillips, mgr.): Mottiswain, N. J., Feb. 11, New Brunswick 19, Red Bank 20, Mt. Vernon, N. Y., 22, Wallingford, Conn., 26, Danbury 27, Meriden 28, Middletown 29.

O'HOOLIHAN'S MASCARADE: Madisonville, Ky., Feb. 11, Paducah 12, Cairo, Ill., 13, Duquoin 14, Mount Vernon 15.

OUTCASTS OF A GREAT CITY (D. A. Kella, mgr.): Holyoke, Mass., Feb. 10-12, Westfield 13, Marlborough 15.

OLD TENDERLOIN: Mt. Carmel, Pa., Feb. 11, Ashland 12.

PETER F. DAILEY (The Night Clerk, Rich and Hart's, mgrs.): Williamsburg, N. Y., Feb. 10-15, Philadelphia, Pa., 17-22.

PAYTON COMEDY: Tucson, Ariz., Feb. 3-15.

PUNCH ROBINSON: Savannah, Ga., Feb. 10-15.

PUNCHBREAD WILSON:



EDGAR ALLAN POE.

From a rare daguerreotype in possession of Mrs. Helen Richmond, of Lowell, Mass.

A STATUE TO POE.

The New York Shakespeare Society, which has purchased the Poe cottage near the Bronx Park, is making arrangements for the erection of a colossal bronze statue to Edgar Allan Poe near the site of his old home. Several months ago THE MIRROR published a handsome engraving of the Poe cottage. This week this paper presents a fine picture of the proposed statue.

This will be the first statue to the poet to be erected in this country. It will be fashioned from designs by William Ordway Partridge, the sculptor, who will during the next year devote his energies to its completion.

The model, of which the accompanying picture is a copy, was recently accepted by the Shakespeare Society. Mr. Partridge has followed existing portraits of Poe closely, but he has been greatly aided in his design by a description of Poe given by Mrs. Helen Richmond, of Lowell, Mass., an old sweetheart of the poet to whom his verses entitled "To Helen" were written.

In connection with the picture of the statue, THE MIRROR also this week publishes a portrait of Poe engraved from a daguerreotype furnished by Mrs. Richmond, and treasured by her as one that has no existing duplicate. No copy of it has before been published. This will at once be recognized as a striking picture of the poet. Mrs. Richmond calls attention to the fact that it presents the forehead of Poe with fidelity, although it does not do absolute justice to the lower part of the face. It was intended to make a half-tone picture from the daguerreotype, but the original could not be used for that purpose, and THE MIRROR had a careful drawing made from it.

In the statue Poe will be represented as sitting in an arm-chair in what is said to have been his favorite attitude. The left arm grips the arm of the chair, suggesting an intensity of thought, and the chin is supported by the right. The chin, which was Poe's weakest feature, is by this pose partly concealed, and the brow, which was his strongest, brought into prominence. The left foot is extended and the right drawn back under the chair. A figure of a raven will be introduced beneath the chair.

When finished, the figure will be that of a man eight feet tall. It will be mounted on a dark granite pedestal of the Colonial or Renaissance style about five feet high. A symbolic figure of Poetry will ornament the front of the pedestal.

The statue complete is expected to cost about \$25,000. Most of this amount has been raised by Appleton Morgan, president of the Shakespeare Society.

In acquiring the Poe Cottage and planning for the statue, the Shakespeare Society, inspired by its zealous and indefatigable president, Appleton Morgan, has worked to excellent effect in a quiet way and without the least ostentation. Mr. Morgan, who has been in Washington and Baltimore for several days, reports that much interest is also manifested in those cities in the projects of the society.

FALSE AS DICERS' OATHS.

False reports were even more conspicuous than usual last week in an irresponsible publication that purports to publish the news of the stage world.

Besides printing a lying account of the death of Edward M. Bell, it stated that Richard Mansfield had defaulted in paying the rent of the Garrick Theatre and had retired from the lease, his place being taken by Charles Frohman. This story proves to have been made out of whole cloth. Mr. Mansfield still holds the Garrick Theatre lease.

Another fabrication was to the effect that Henry Greenwall was about to assume the management of Mr. Mansfield. No such move has

been contemplated either by Mr. Greenwall or Mr. Mansfield.

Not long ago Mr. Mansfield wished to sever his connection with W. A. McConnell, who holds a contract to look after Mr. Mansfield's booking arrangements until a year from next May. Mr. McConnell wanted a good-sized amount of money to cancel the agreement. Mr. Greenwall, when urged by Mr. Mansfield, consented, under certain reasonable conditions, to advance the amount demanded as a loan, to be secured by a lien on Mr. Mansfield's receipts. The conditions



THE PROPOSED POE STATUE.

were not complied with and the matter fell through, so far as Mr. Greenwall was concerned. No thought of assuming Mr. Mansfield's management ever entered his mind.

OPERA AT THE CASTLE SQUARE.

The enterprise of Edward E. Rose in presenting opera at the Castle Square Theatre, Boston, seems to have been amply rewarded by the results. Beginning with the lighter comic operas the organization has steadily progressed until Carmen, Faust and Trovatore have been given with great attention to detail.

THE IMMEDIATE OUTLOOK.

Two-thirds of the theatrical year has spent itself, but some new plays as well as several important revivals are yet to be seen.

At Daly's there is a change of plans. The regular season will close in three weeks with revivals of As You Like It and that dramatic antique, The Wonder. On March 3 Mrs. Potter and Kyrle Bellew will appear in an elaborate production of Romeo and Juliet.

Henry IV, which was to have been revived at Daly's, will be seen at Palmer's with Robert Taber as Hotspur, Julia Marlowe-Taber as the Prince of Wales, and William F. Owen as Falstaff. The revival will follow the Vroom production of Pour la Couronne. The Vrooms have rented Palmer's for four weeks.

At the Lyceum The Prisoner of Zenda is expected to last some time.

At the Empire A Woman's Reason will be followed by several new productions of modern plays. Brandon Thomas' Marriage, which has been in rehearsal, will be the first new offering.

At the Herald Square The Heart of Maryland is expected to run till the end of the season. At the Olympia Excelsior, Jr., will probably run far into the Summer. At the Casino The Lady Slavey has made so pronounced a hit that no change will be made for several months.

Chimmie Fadden will be transferred to the Standard week after next. Mr. Hopper told a MIRROR reporter on Saturday that the play would be kept in New York for the rest of the season.

W. H. Crane takes leave of the New York public in a fortnight. Signora Duse's refusal to play at the Garden blocked Manager Brooks' efforts to keep Crane at the Fifth Avenue for a longer period of time.

Chauncey Olcott, in his repertoire of romantic Irish plays, is a fixture at the Fourteenth Street Theatre. He is playing one of the most prosperous engagements in the history of the house. Manager Pitou intends to revive Scanlan's Irish Minstrel before the engagement terminates.

The last performance of The Sporting Duchess at the Academy will be given on Feb. 20. Walter Damrosch's season of grand opera begins on March 2, after which Charles Frohman will make a new scenic production.

At the Garrick there will be two weeks more of the Hollands in A Social Highwayman. John Drew, who has played almost continuously in New York since the opening of the season, will follow the Hollands for a long engagement.

At the American Burmah is running so successfully that no change is contemplated.

At the Broadway ex-clergyman George C

of The Two Escutcheons will be put on. Another comedy from the German, A House of Cards, will follow. About Easter time, Manager Palmer will produce with a comedy of his own, an adaptation of a German play called An Absent Boy, or possibly That Son of Mine. R. A. Roberts will play the title role and Madeline Bouton and Katherine Grey will have important parts.

At the Grand Opera House, the Star, the People's, Sanford's, and other combination houses, the usual weekly change of bill will of course bring to light an occasional new play.

JULIA NEILSON.



Julia Neilson (Mrs. Fred Terry in private life) is considered the handsomest of English actresses. In London, where she is a great favorite, she originated the part of Desuilla in The Dancing Girl, the Princess in The Tempter, and the American girl in A Woman of No Importance. Her recent appearance with Mr. Harris' company at Abbey's in The Notorious Mrs. Ebbsmith was favorably noticed by the metropolitan press. We understand that Mr. and Mrs. Terry expect at no far distant date to head their own company for a tour of this country.

MORRISON'S LARGE BUSINESS.

Lewis Morrison is enjoying the most prosperous season he has ever had. During the early part of the season his receipts in the New England territory varied nightly from \$700 to \$1,025, the latter sum representing the takings in Holyoke, Mass., while at Manchester, Haverhill and Salem the season's records were reached.

Mr. Morrison is now making his seventh annual Southern tour, and, notwithstanding the fact that he has come in competition with such attractions as Paderewski, Irving and Mansfield, he has played to big receipts at regular prices in nearly every theatre. His opening at the Lyceum in Memphis exceeded \$800, while two nights and a matinee in Atlanta drew in excess of \$1,800. Nashville turned out en masse. In Birmingham, Ala., the phenomenal sum of \$1,017 was taken. In towns like Jackson, Tenn., Meridian, Miss., and Rome, Ga., the entire house was sold in advance before Mr. Morrison's arrival.

The Morrison Faust companies on tour are doing proportionately as large business as his personal company, the Western Morrison Faust company having achieved the remarkable record of showing a profit for every week of the season thus far.

In consequence of this remarkable showing and the persistent demand for Mr. Morrison's continuance in Faust, he will present it during next season (1896-97), having arranged with Harrison Grey Fiske, by the payment of a large cash bonus, to postpone the production of Mr. Fiske's play, The Privateer, until September, 1897, when it will be presented in Boston for an extended run.

FISKE-PALMER.

At high noon on Saturday last Lyman Otis Fiske, business manager of THE DRAMATIC MIRROR, and Lily H. Palmer, daughter of Mr. and Mrs. A. M. Palmer, were united in marriage at the residence of the bride's parents, 25 East Sixty-fifth Street.

The ceremony was performed in the drawing-room on a dais beneath a canopy of roses and palms by the Rev. Dr. E. Walpole Warren, rector of St. James' Church. Miss Marie Charles and little Miss Phyllis Palmer acted as bridesmaids. John Douglas was the groom's best man and Morton and Albert Palmer were the ushers. The bride was given away by her father. She wore a wedding gown of white brocade silk, veil and orange blossoms, with diamond ornaments.

Only the relatives of the happy couple and a few intimate friends of both families were present. A breakfast followed the ceremony and Mr. and Mrs. Fiske started on their wedding journey amid a chorus of hearty congratulations, a shower of rice and a fusillade of luck-bringing old shoes.

OUR LAURELS.

A few dry twigs entwined,
(They form a barren crown)
To which we add a leaf or two,
And christen it Renown.

As on through life we pass,
With "loved and honored name,"
We add to it a few sweet flowers
And then we call it Fame.

Ah, empty dream of earth!
Let fortune smile or frown,
We drop the wreath at Heaven's gate,
When we take up the crown.

MARK MADISON

TELEGRAPHIC NEWS

CHICAGO.

The Weather is Improving--Theatricals are More Prosperous--Hall's News and Views.

[Special to The Mirror.]

CHICAGO, Feb. 10.

There is a shift at five of the six down-town playhouses this week, the only star holding on being Creston Clarke, at McVicker's. This young aspirant, who has tackled Hamlet and other rather difficult characters with the courage of an old-timer, has been given a respectful hearing, though the local critics have been rather hard on him. He has decided talent, however. Talent rightfully inherited, by the way, and he is sure to gain recognition with years. His leading support, Adelaide Prince, wins by her beauty as well as by her ability. During the week Mr. Clarke will be seen in Richard III. and Hamlet, and then comes that delightful old actor, James A. Herne, in his splendid play, *Shore Acres*, for a long run.

Last Thursday I saw George Appleton and the treasurer of Hooley's Theatre entering the Chicago National Bank together. It always requires two able-bodied men to carry Nat Goodwin's Chicago money to the bank. In Mizoura, David Garrick and Lend Me Five Shillings attracted large houses last week, and Ambition closed the brilliant engagement Saturday night with a packed house. (It always grieves me to speak of a "last night" of Nat Goodwin, and the pain is eased only by the ability to report a great audience.)

After two splendid weeks of "de legit" Otis Skinner sailed away from the Grand, and Francis Wilson came back to his old "stamping ground," where he first did "Caddy" here, after his early hit in Mitchell's Pleasure Party, and opened to the capacity to-night in *The Chieftain*, scoring his usual pronounced hit. He has a fine company, and the other two triplets, Al Carty and Charlie Richards, the inseparables, are looking fully as well as the circumstances warrant. Francis is here for a full month, and I would be willing to give him a guaranteed "bit" for his share. He will be here for the February dinner of the Forty Club, as will Wilton Lackaye. Irving, too, is here at that time, but I would dislike, as president of the club, to take the chance of sitting between Lackaye and Irving for fear of international complications.

Speaking of international complications reminds me that Bill Gilbert's latest opera, *His Excellency*, is at Hooley's this week and has caught on. Pretty Nancy McIntosh, the sweet sister of "His Burrs," is the star, and deservedly so. It is an English complication, old chap, but they seem to like it, don't you know.

In the North-Side police court the other day a man was fined \$10 and costs for singing "Comrades." Regards to John E. McWade. Tommy Atkins please write.

Harrigan had a good week at the Schiller in Old Lavender and My Son Dan, and last evening Clay Clement, a new star here, made a very favorable impression in *The New Dominion*.

Ned Giroux, who signs himself as the representative of "Punch" Wheeler's three-ring panorama, writes that a Mr. Anti-Toxin-Worm, the German dialect comedian in advance of James Monte Cristo O'Neill, was approached by a colored man in Lincoln, Neb., who offered to get him up a dog fight for a nickel. And still we wonder at the 10-20 30!

Mr. Giroux also sends from the Coliseum at Butte, Montana, Miss Wisdom Robertine, the Miner's Pride, for the album; and Colonel "Bob" Ingersoll's herald, F. M. Van Wyck, mails Josie Zella, Genie Uniss, Dean Griffith and Gusti Forst. And still we wonder at crime!

The underline over at Hooley's is Trilby and Lackaye, for a run.

Bobby Gaylor put in yesterday afternoon and evening, following 1892, at the Chicago Opera House, and to-night Camille D'Arville, the finished artist, had a big house in Madeleine. The Twentieth Century Girl is an early booking, and the new house is doing wonders.

Charlie Plunkett, who has made such a deserved hit as Touchstone, with Kathryn Kidder in *As You Like It*, sends me two photos of himself in the character. One is inscribed as follows: "Seven justices could not take up a quarrel, but when the parties were themselves met, one of them thought of a *Biff*—who had obtained justice with a Hall Mark, Touchstone as Plunkett." The other photo was not for me. It was inscribed, "To Edward Freiberger, poet, author of 'Wayward Pansies.'" I suppose Plunkett referred to Freiberger's book, "Wayward Pansies."

Annie Justice, a clever Chicago girl, took the part of Joe in *The Lottery of Love*, with Dixey, when the company left here, and played it in Omaha like an old stage, winning golden opinions from the press.

Della Fox had two big weeks at the Columbia, and last night that female Nat Goodwin—the only really funny woman on the stage—May Irwin, opened in *The Widow Jones* there to a great house, making a big hit. She is well supported, and could do two fine weeks even if it was a monologue, and she had an Uncle Tom agent instead of the Chesterfieldian Ramsey Morris. Mr. Irving follows Miss Irwin. Can you blame Henry?

John Dunne started on a flying trip to Pittsburg yesterday to visit his Cawthorne show, which comes here to the Haymarket March 1, and then he goes to Pittsburg on business.

Hoey was followed at the Haymarket last night by Mollie Fuller, John T. Kelly, Gus Williams and the others of *The Twentieth Century Girl* to a fine house.

The Merry World attracted two big audiences yesterday to the Alhambra, and George Monroe, who took *A Happy Little Home* over to the

Academy of Music, was enthusiastically received.

Henry A. Smith, of Gus Heege's company, made a great hit here with the tender ballad, "Only Me," which he sings very effectively. Will Davis happened to hear him the other night, and said to me: "Smith should be singing in opera; there are many worse voices on the operatic stage."

Ada Somers-McWade left here for her home in Mount Vernon, N. Y., last Wednesday.

The Vendetta was the opening bill yesterday at Havlin's.

United States Commissioner Mark Foote took Nat Goodwin's testimony in the alleged piracy case of Ambition last Friday. The comedian wore violets and a pleasant smile and was accompanied by his physician, Dr. F. G. Stanley.

Hanlon's Fantasma comes to the Schiller on Feb. 16, and a Mr. Corbett is at the Haymarket next week.

The season of grand opera opens at the Auditorium March 23 for two weeks.

Frank Curtis is in the city for a few weeks. He says that he was glad to leave Canada on account of the war scare, though he likes the country and may make it his home if there is no bloodshed.

Julie Walters will present a new play called *A Money Order* at Hopkin's West Side house this week.

Merry Little Katie Emmett had two big houses over at the Lincoln yesterday.

Adolph Bernard, the assistant secretary of the Actors' Fund, writes me as follows: "Your indefatigable labors for the preservation of the soubrette noms de plume, as a warning to future generations, deserves all the assistance this office can render. Permit me, therefore, to offer you two additions, Dottie Dimple, of the Naba Medicine company, and Rosie Pratt, now en tour in New Mexico." I consider Rosie Pratt a spanking good soubrette name.

Edward W. Bok's exhibition of original drawings closed at the Auditorium Saturday night. Mr. Bok, while here, gave one of his famous "Heart to Heart Talks About Pillow Shams."

The weather is improving; so is the show business, and so is "Biff" Hall.

BOSTON.

A Profusion of Theatrical Riches for Bostonians to Enjoy—A Lively Week.

[Special to The Mirror.]

BOSTON, Feb. 10.

To-night is the most important evening in the theatrical season in Boston, and the confirmed first-nighter has been compelled to wish that he could trisect himself so as to attend all the novelties.

For those who went to the theatre for the sake of doing the fashionable thing the Tremont was the resort, because there was given the Cadet theatricals, which are such unique events in the Boston season. Originally intended to provide funds for the Cadet armory, these theatricals have grown until they are watched with interest by managers all over the country. The extravaganzas originally produced by the Cadet boys have been developed into the most successful pieces on the road, and those who have watched with interest *Tobacco*, *1892* and *Excelsior*, Jr., were on hand promptly to watch the christening of their little brother, *The Strange Adventures of Jack and the Beanstalk*. R. A. Barnet still continues to serve as the librettist for the Cadets, and in his latest piece he has written a work which will unquestionably prove popular upon the professional stage when the Cadets have finished their theatricals. The favorite characters of nursery legend are mixed together in a most delightful way. For instance, Jack is the son of Old Mother Hubbard; he falls in love with Mistress Mary, who, by the way, is the daughter of Old King Cole. *The Forty Thieves* are there; and *Sinbad the Sailor* and *Little Miss Muffitt* are friends of the hero and heroine. Jack climbs heavenward on the beanstalk at the end of the first act, and in the second when he is surprised by the giant, he introduces to the monster the novelty of a continuous variety performance, thus affording an excellent opportunity for the introduction of specialty. The third act shows the characters again on earth, and affords more chance for specialty work. The Cadets covered themselves with glory to-night, and L. C. Benton, T. E. Stutson, W. S. Hawkins and others made special hits. The smoothness of the performance was largely due to the able stage direction of William Seymour.

The musically inclined went in a body to the Boston, where Walter Damrosch's opera, *The Scarlet Letter*, was given here for the first time. New Yorkers have already heard the work in concert form, and so it is hardly necessary to go into detail about the performance, which made a great success and promises much for the future of American opera. Gadske and Berthold were the stars of the evening and the performance was by far the gala one of the most successful German opera season that Boston has ever had.

Julia Marlowe Taber and Robert Taber are again in Boston, and to-night the Hollis Street more than held its own with the strong rivals to attract the fashionable audiences which are so regularly the patrons of that house. Mr. and Mrs. Taber were seen in *She Stoops to Conquer*, which is one of the novelties of their present engagement here, and the theatre was packed with delighted spectators. Favorites of the repertoire of these stars will be revived later in the week, and during the second week *Henry IV.* will be revived.

Sadie Martinot and Aubrey Boucicault returned to Boston for another engagement at the Bowdoin Square, and to-night an excellent revival of *Harbor Lights* was given. The performance was a capital one in all respects, and

showed the versatility of the two stars to splendid advantage.

At the Castle Square Iolanthe is being given by the full strength of the opera company to exceedingly large business. The theatre is packed to the doors at every performance, and the moderate prices of admission are making that house one of the most popular in the city.

A new melodrama at the Columbia attracted a big house to-night, and those present were delighted with *The Arm of the Law*. We have had bridge jumpers and other attractions introduced as features of melodrama, but this time a well-known circus rider is the feature. William O'Dale, the equestrian star, fairly covered himself with glory.

Sothorn's engagement at the Boston Museum is a triumphant one, and *The Prisoner of Zenda* packs the house at each performance. The matinee given for the benefit of the Vincent Hospital was a great success, and that deserving institution is richer by about \$900.

Emma Sheridan Fry deserves great credit for the success which was achieved by the performance of *The Tempest* at the Bijou last week in aid of the Boston Association of Smith College Alumnae.

In the Insolvency Court last week the cases of Jack Mason and Charles L. Robbins were continued to June 12.

William H. Lytell, Mrs. Hillman and Blanche Hillman are among the latest additions to the Boucicault-Martinot combination.

Boston friends of Edward E. Rose are wondering if he will accept the offer to manage a New York theatre which is to be devoted to standard productions at popular prices. This is a result of his success at the Castle Square. Mr. Rose is an able man.

Annie Clarke is going to New York to remain for the remainder of the season.

Mr. and Mrs. Guy Currier (Marie Burress) have closed their North Andover house and gone to Maryland to spend the remainder of the season in their fine old colonial mansion.

Mr. and Mrs. Charles H. Hoyt are to sail for Europe on the *Lucania* May 9. This will be their first trip abroad.

The World will be the next production by the Boucicault-Martinot company at the Bowdoin Square.

John Hare comes to the Tremont next week, while Madame Sans-Gêne opens at the Boston. Add to that the revival of *Henry IV.* by Julia Marlowe Taber and the opening of the Italian opera season and the week will be a decidedly varied one.

JAY BENTON.

PITTSBURG.

Della Fox, Walker Whiteside, the American Extravaganza Co., and Other Attractions.

[Special to The Mirror.]

PITTSBURG, Feb. 10.

The city is full of good attractions to-night, and they all bear the sterling mark. Comic opera predominates. At the Alvin a gorgeous presentation of *Fleur-de-Lis* was given by Della Fox and a strong company to the capacity of the house. The engagement promises to be a red-letter one for the Alvin, as the advance sale is of the size that makes glad the managerial heart. Jefferson de Angelis, Alf Wheelan, and Melville Stewart made a hit. *The Little Trooper* is underlined. Next week, *His Excellency*.

To offset the flood of mirth and melody at other houses the Duquesne offered tragedy. *Hamlet* was given by Walker Whiteside and a capable company. The audience was large and appreciative, the star receiving several curtain calls. *The Merchant of Venice*, Katherine and Petruchio, and a two-act comedy, *Cousin of the King*, by Paul and Vaughn Kester, are underlined. The Hinrich Grand Opera company follows. The repertoire will include eight operas.

An immense audience welcomed the American Extravaganza company at the new Grand Opera House to-night, and never in the history of the organization has its attempt to embody farce, comedy, comic opera, and brilliant spectacular effects so nearly approached the true realm of the fantastic. The advance sale is indicative of the appreciation in which Mr. Henderson's production is held here. Frank Mayo follows in Pudd'nhead Wilson.

The chilling blasts drove many a wayfarer in to the Devil's Auction at the Bijou to-night, where the lurid flames, boiling caldrons and attendant imps were almost comforting to look upon. The ballet divertissements were well arranged, and the premieres danced themselves into high favor. Next attraction, *Northern Lights*.

During his production of *The Rivals* at the Alvin the past week S. J. Smith Russell took occasion, in a graceful speech to his audience, to impart his ideas and hopes for the future of clean, classic comedy. Mr. Russell believes that the day is not far distant when farce-comedy, prurient dramas and the riff-raff that characterizes the average play will be relegated to the oblivion they deserve, and that the intelligent and well directed efforts of capable exponents of the Sheridan school will prevail. The success of Mr. Russell's week at the Alvin fully demonstrated that a healthy sentiment in accord with the above is growing apace.

Stephen Wright and May Sargeant, recently of Modjeska's company, have been added to the stock company at the Avenue Theatre.

Lizzie Gonzalez and a fairly good company appeared at the East End Theatre to-night in *La Mascotte*. Fra Diavolo, Bohemian Girl, and other light operas are underlined.

Theodore Thomas brings the Chicago Orchestra here 11, 12.

The engagement of John Hare by the Duquesne management for March 23 promises to be the event of the season.

The eighteenth annual testimonial tendered Lodge 11 B. P. O. of Elks will take place at the

New Grand Opera House 21, and will be contributed to by all attractions then in the city.

A Midsummer Night's Dream will soon occupy the boards of the Alvin.

EDWARD J. DONNELLY.

PHILADELPHIA.

Last Week's Phenomenal Receipts—Askin and Tyler Secure the Park—Latest News.

[Special to The Mirror.]

PHILADELPHIA, Feb. 10.

In spite of wretched weather the business of our theatres during the past week has been phenomenal. Olga Nethersole played on Friday evening to \$1,734; Saturday matinee, \$1,640; evening, \$1,956; total for week, a little over \$10,000. Denman Thompson in *Old Homestead*, \$10,400; Trilby, \$6,200; Robert Hilliard, \$8,200; James J. Corbett, \$4,800; Gilmore's Auditorium, \$4,600, with the others all attracting large receipts.

George C. Tyler and Harry Askin, of managerial operatic fame, have secured the Park Theatre in this city from William J. Gilmore. John M. Sharp, late owner of the late Empire Theatre, which was torn down to make room for the Hotel Walton, wanted to get the Park, and was in negotiation for the same, with the hope of having Creston Clarke to play and manage it. There was a difference of opinion between them regarding the style of plays to be produced, and while they were trying to come to an understanding Tyler and Askin rented the theatre from Gilmore for a term of twelve weeks, commencing April 13, with privilege of an option of the lease for the unexpired term, of which they must avail themselves on or before July 15. Two hours after Tyler and Askin signed the papers Sharp appeared, and was willing to take the theatre immediately and pay the bonus, but he was too late. R. A. Barnet is now engaged in writing a musical burlesque for Tyler and Askin on the style of *The Merry World*. It will probably be called *Philadelphia Up to Date*. The opening will occur on April 13.

On account of the change in the Trilby and His Excellency dates, Olga Nethersole, who was originally booked for Chicago this week, will be compelled to play one-night stands. Her suit in the Carmen matter, withdrawn in this city, will be continued in the United States Court in New York, and affidavits are now being prepared to prove that the play used is the same as in the original manuscript by Henry Hamilton.

This is the fourth and last week of Denman Thompson in *The Old Homestead* to continued packed houses. De Wolf Hopper Opera company follows Feb. 17, two weeks; Sarah Bernhardt, March 2; William H. Crane, March 9, two weeks.

John Drew, with Christopher, Jr., opened to-night at the Broad Street Theatre for a two weeks' term. The first four nights were sold in advance to the Expressmen's Union for their annual benefit at \$1,000 per night. E. H. Sothorn in *The Prisoner of Zenda* comes Feb. 24 for three weeks.

This is the farewell week of Trilby, after the seven weeks' phenomenal receipts at the Chestnut Street Theatre. An Artist's Model Feb. 17; *The Shop Girl* March 2; each two weeks.

The benefit of the Actors' Fund of America at the Chestnut Street Opera House afternoon of Feb. 13 will present one of the strongest programmes ever seen in this city. A Black Sheep, first act, with the entire company and scenery; Maud Harrison and Maurice Barrymore in comedy, *The Man of the World*; Walter Jones, the Craggs, Cinquevalli, Marie Dressler and Louis Harrison, Trilby company, *Old Homestead* Quartette, Marie Louise Carey, E. R. Simmons, Mathilde Cottrelly in songs, Dumont's Minstrels, and the combined orchestras under direction of Simon Hassler. The advance sale is very large.

Robert Hilliard's second week at the Walnut Street Theatre surpassed his opening week, orchestra nightly on the stage, and the most successful engagement of the season. *Northern Lights*, an interesting military drama, rich in scenery and exciting events, is the strong card here this week. Stuart Robson in Mrs. Ponderbury's Past comes Feb. 17; Sol Smith Russell 24; *The Sporting Duchess* March 2 for four weeks.

Nixon and Zimmerman will assume management of the Duquesne Theatre, Pittsburg, with Nelson Roberts as the local manager.

The Baltimore Academy of Music, lately leased by Dixon and Zimmerman, will be in charge of Tunis Dean, as resident manager. During the Summer extensive improvements will be made. It will become a place of entertainment that the Monumental City can well be proud of. On the opening night a special train from this city and New York is to be chartered for invited guests, concluding with a banquet at which many of the prominent citizens of three cities will be present. The season is nearly booked solid with nothing but first class attractions.

Hinrich's opera season at the Academy of Music closes in this city 15 and opens in Pittsburg 17 for week and then makes a tour of the Western cities. The season here has not been a financial success, but the guarantee fund aided in forming a very creditable organization. The Damrosch Opera company have already a large subscription sale for their four performances commencing 20, after which comes Abbey and Grau's Metropolitan Opera company opening March 9 for six evenings and two matinees and will prove the musical event of the season, as they bring with them the entire New York organization.

Grand Opera House remains closed, for want of attraction.

A Trip to Chinatown, with Harry Conor, Harry Gilfoil, Sadie Kirby and Geraldine McCann, Myra Morella, Saharet, Richard Karl and Madge Dean with new specialties, is the attraction for the week at the Park Theatre. Peter F.

Duiley in *The Night Clerk* will come for the week of Feb. 17.

The Sea of Ice, handsomely staged and well cast by the stock company of the Girard Avenue Theatre, attracted a big house this evening. It is an elaborate production. The Deacon's Daughter in rehearsal for week 17; *The Little Detective* 24.

Down in Dixey, with Milt G. Barlow, is the attraction at the National Theatre with prospects of good business. The Great Diamond Robbery with original cast comes week Feb. 17.

The entire Trilby company visited the Forrest Home last week and gave an entertainment to the inmates, who were intensely delighted. The company found much pleasure in renewing old friendships.

A scenic production of *The White Slave* with Helena Collier and good support is the card at the People's Theatre. Tompkins' Black Crook comes Feb. 17; Cotton King, 21; Country Circus, March 2.

Charles A. Gardner is having a new play written for him for next season by C. E. Callahan entitled *In Canada*.

Sins of the Night, the new melodrama by Frank Harvey, with strong dramatic situations, scored a great success to-day at Forepaugh's Theatre. Jacob Litt is now the owner of the American rights. The Great Metropolis, week of Feb. 17.

The Land of the Midnight Sun is at the Standard Theatre to large opening patronage. Amy Lee and Frank Doane with Miss Harum Scarum have been secured for the coming week.

At the Eleventh Street Opera House Dumont's Minstrels, with six end men, Sully, Lewis, Shunk, Wheeler, Meeker and Mack, furnish an old time programme of great excellence.

The new theatrical scheme at the Dime Museum, continuous performances with intermission for supper, is meeting with popular success. A fat women's bicycle race and vaudeville acts are the features.

H. W. Williams' Own company, under the management of Scribner and Smith, opened to-night at the Auditorium to a crowded house, every act being encored. Charles H. Vale's Devil's Auction comes here Feb. 17 for a week.

Mr. and Mrs. John Jack (Annie Formin), who are resting at their home in this city, are giving a series of dramatic musicales under the patronage of a local institute. They join Joseph Jefferson on his Spring tour.

Betha Fleishman, widow of the late Israel Fleishman, died yesterday. As she only had a life interest in the Park Theatre, the property will now likely be sold under the provisions of the will.

Chomeley Jones, press agent for Nixon and Zimmerman, who had an office in the Haseltine building, where he gave musical lessons, lost \$1,000 by the fire that occurred last week.

S. FERNBERGER.

CLEVELAND.

Frank Mayo in *Pudd'nhead Wilson*—Bobby Gaylor—Julia Neilson Indisposed—Notes.

[Special to The Mirror.]

CLEVELAND, Feb. 10.

Comedy to suit all tastes is the rule at the playhouses to-night. At the Euclid, that sterling actor Frank Mayo is seen in the title role of his dramatization of *Pudd'nhead Wilson*. He has a strong supporting company. The Euclid Avenue Opera House has its usual representative Monday night audience. The play seems to give satisfaction, and will undoubtedly do a flattering business. 182 comes next week, followed by Olga Nethersole in *Carmen*.

Andrew Mack is singing his way into the hearts of a big audience in Myles Aaron at the Lyceum Theatre, and will remain the week, giving two matinees.

Charles B. Hanford in repertoire and Thomas Q. Seabrooke in *The Speculator* will divide next week.

The Cleveland Theatre is crowded to the doors by an appreciative audience to see that prime favorite Bobby Gaylor in his new play, *In a Big City*. He remains until Thursday, when Sandow's Treadwell Vaudeville will hold the boards for the balance of the week. Next week's attraction, *Sidewalks of New York*.

A Jay Circus, with Sherman and Morrissey's Comedians, with several fine specialty and novelty acts, had an auspicious opening this afternoon and evening at the Star Theatre. French Folly company comes next.

On account of the sudden indisposition of Julia Neilson on Saturday evening, John Hare presented as a curtain-raiser. A Quiet Rubber at Whist in place of Comedy and Tragedy. At last Wednesday's matinee Walker Whiteside presented a new comedy, entitled *The Cousin of the King*, by Paul and Vaughn Kester. It is in two acts, and the scene is laid at a chateau near Paris during the reign of Louis XVIII. Mr. Whiteside appeared in the character of Henri Louis Francois de Saint Honore d'Orleans, Prince de Monthonais, an old man upwards of seventy years of age, weak physically, but sound mentally. He is engaged to a young woman, Virginia Fairfax, a part assumed by Lelia Wolstan. The story opens on the eve of their marriage. The Prince discovers the maiden is in love with Count De Galvez (Robert T. Haines), a grandson, who is about to be arrested for a political offense, the chateau being at that time surrounded by the police. The old Prince allows the preparations for his wedding to proceed, but at the last moment steps aside and allows the young lovers to marry, surprising them in that, and by obtaining a pardon for the Count from the King. Mr. Whiteside's portrayal of the old Prince shows his versatility in an admirable way.

Mlle. Albani will be heard in concert at Music Hall 24.

Ella Beardsley, who, under the stage name of Florence Ava, has been with the Sinbad Ex-

travaganza company, has resigned and will remain at her home in this city for the rest of the winter.

Manager S. W. Brady was in town last week on his way from New York to his home in Toledo. Mr. Brady while in the East secured several high-class attractions for the balance of the season at the Cleveland Theatre. It is the intention of the management to elevate the standard of attractions to be produced at the Cleveland in future.

Herbert Carr, who played Taffy in the Trilby company, with Mabel Amber, has left that company, and during the past week has been resting here.

Manager Hartz has a new assistant, who arrived last Wednesday. He is a noisy youngster who will take up most of Mr. and Mrs. Hartz's spare time. The Euclid's popular manager is receiving congratulations on this accession to his family.

Under the auspices of the Fortnightly Musical Club, the third of the Theodore Thomas Orchestra series will be given at Music Hall, Saturday evening, 15.

George W. Monroe in *A Happy Little Home* will shortly play a return engagement at the Lyceum.

Among the attractions underlined at the Lyceum are Robert Mantell in repertoire and William Hoey in *The Globe Trotter*.

Manager Charles La Marche has been East making arrangements for next Summer's Opera season at Hahnorth's Garden Theatre.

WILLIAM CRANTON.

BALTIMORE.

The Goddess of Truth Production—Trenton at the Lyceum—Other Bills—Notes.

[Special to The Mirror.]

BALTIMORE, Feb. 10.

De Wolf Hopper and his comic organization began a week's engagement at Ford's Grand Opera House in the presence of a good-sized audience, when he presented Wang in only fair style. In comic opera the fickle public demand so much change that Wang now savors somewhat of the chestnut; still it is amusing, and together with its companion, Dr. Syntax, will probably have a good week's business. Mr. Hopper is as boisterously funny as ever. Edna Wallace Hopper made a charming little Crown Prince of Siam. Alice Hosmer, Bertha Waltzinger, and Ida Lester deserve mention, while the company generally is pretty good. Next week, Too Much Johnson.

At Harris' Academy of Music Hanlon's Superba packed the house and pleased both young and old.

The Derby Winner, one of the best of the series of racing plays that have met with success in recent years, was effectively presented at the Holliday Street Theatre last night. Theodore Breitenstein, one of the pitchers of the St. Louis Base Ball Club, was the star in the race scene, and Baltimore baseball cranks were out in force. Next week, William Morris will be seen in *The Lost Paradise*.

Harry Morris' Entertainers, headed by the Brothers Rossi, gave an up-to-date variety performance at Kernan's Monumental Theatre. They will give place next week to the City Club Burlesque company.

Rice and Barton's English Folly company, the star of which is Pauline Ratchellor, pleased the patrons of the Howard Auditorium in the presentation of the operatic burlesque *A Trip to Newport*. In addition to this the Martinetti Troupe of acrobats and Hughey Dougherty were acceptable attractions. Next week, Hyde's Comedians and Helene Mora.

On Friday evening at Harris' Academy of Music the Lillian Russell Opera company produced for the first time on any stage the light opera, *The Goddess of Truth*. The music is by Julian Edwards and the libretto by Stanislaus Stange. The scene of the new opera is laid in Roumania, and the incidents are of a fanciful character. Olga, King of Roumania (Fred Solomon), is visiting Timiski (J. H. Herbert), King of Bulgaria. Prince Ortel (Alexis Law Giskolson) of King Olga, is betrothed to Princess Alma (Lillian Russell), daughter of King Timiski. Both kings are very poor, though each pretends to be rich, and each believes the other to be rich. Hence the proposed marriage of their children. King Timiski poses as a very truthful man, though in reality he is a consummate liar. He has even employed a young sculptor, Michael (Richie Ling), to erect in the garden of his palace a statue to the Goddess of Truth. Michael, who is enamored of the Princess Alma, has used her as a model for his statue. One night, while guarding the statue, Michael implores the spirit of Truth to compel all men and women to speak truthfully for a few hours at least. The statue, like Galatea, is animated by the Goddess of Truth, and grants his request.

In the second act, the idea of which is evidently taken from Gilbert's *Palace of Truth*, the spell of veracity is over the entire population from noon until sunset. As a consequence there is revealed the poverty of both kings, the perfidy of the courtiers, the despicable nature of Prince Ortel, the honesty and love of Michael, and the capacity for lying of humanity in general. As an outcome, of course, the engagement is broken off. Michael is made a prince, marries Alma, and everything ends as it should in light opera. The chorus sang and looked well, and the entire production was an additional evidence of the skill of Max Freeman as a producer. The opera will be given in a few small towns before it opens in New York on Feb. 24.

On Wednesday night at the Lyceum Theatre, Trenton, a play in one act from the pen of John W. Albough, Jr., was given its first production, and was very flatteringly received. The scene is laid in the drawing-room of Miss Martha Winchester, at Trenton, N. J., and the time selected

for the action is Christmas night, 1776. The curtain rises with old Joe, a family servant on the stage. All the family have gone to a ball, except Miss Dorothy Winchester, an ardent patriot who refuses to dance to "the king's music." She has a scene with the old servant, in which he implores her to restrain her feelings and be more guarded in her remarks to Captain Geoffrey Fairleigh, a British officer who is quartered in the house, and who has fallen desperately in love with her. She promises that she will do her best and retires when the beating of drums is heard in the distance. Captain Fairleigh enters with a prisoner, Lieutenant John Truax, an officer in the continental army whom he paroled, and to whom he extends the hospitality of his quarters. Later Fairleigh proposes to Dorothy, and is rejected as she is already in love with Lieutenant Truax of whose presence in the house she is unaware. Old Joe makes this known to her, and then follows a pretty love scene. Fairleigh returns, interrupts the tete-a-tete, and having received orders from headquarters proceeds to question his prisoner, ultimately accusing him of being a spy. He is about to put him under close arrest when the report of a gun is heard. Truax then tells him to fly while there is yet time. His advice is ridiculed, the British believing themselves to be safe from any attack. The report of another gun sounds in the distance. All rush to the large window overlooking the river. It is too late to retreat. The attack has begun, and "Washington has crossed the Delaware."

Mr. Albough as the young lieutenant was full of patriotic fire and ardor and acted out his conception of the part to the entire satisfaction of the audience. John Marshall was a courtly dignified and manly Captain Fairleigh. The Uncle Joe of Edward S. Marble was quaint and thoroughly artistic. Miss Magdalene S. Burger, the only amateur in the cast, deserves genuine praise. She read her lines with intelligence, spirit and feeling. The performance of Trenton was followed by that of *Lend Me Five Shillings* by well-known amateurs under the stage direction of George W. Gardner.

James R. Randall, the poet and journalist, and the author of "Maryland, My Maryland," delivered a lecture Thursday evening on "A New Theory Concerning Hamlet." His main idea was that the ghost was an evil spirit sent from hell to incite Hamlet to murder and thus entrap his soul.

The Foyer Club, under the direction of Ed S. Marble, gave a satisfactory performance of *The Crushed Tragedian* at Albough's Lyceum Theatre last Wednesday evening.

HAROLD RUTLEDGE.

ST. LOUIS.

The Irving-Terry Engagement, Hoey's Globe Trotter, Tim Murphy and Other Attractions.

[Special to The Mirror.]

ST. LOUIS, Feb. 10.

The advance sale for the Henry Irving and Ellen Terry engagement had reached the record mark when the curtain went up on *The Merchant of Venice* this evening. Mr. Irving and Miss Terry gave a magnificent presentation, both playing their parts in a most artistic manner. To-morrow night a double bill will be given, *Nancy Oldfield* and *The Bells*. Wednesday, Thursday and Friday nights King Arthur will be presented, and Saturday night Becket. The only matinee given occurs on Saturday, when *The Merchant of Venice* will be presented again.

William Hoey opened at the Olympic Theatre last night in his new play, *The Globe Trotter*. It bristles with bright lines and funny situations, and the company includes a number of prominent people. The attendance last night was large.

Tim Murphy and his excellent company gave a fine performance of the rattling comedy *A Texas Steer* to two good audiences at the Hagan yesterday. It is one of Hoyt's brightest and best comedies, and in the company are several competent actors.

Slaves of Gold opened at the matinee at Haylin's Theatre yesterday to a fair audience, and the evening performance drew equally well. A powerful dramatic interest runs through the play, and some of the situations are intensely sensational.

The Irwin Brothers' Big Show played to two good audiences yesterday. Many up-to-date vaudeville novelties and specialties were presented.

It is now pretty well assured that a handsome building will be erected on the Uhlrig's Cave property. The improvements are being arranged by Manager Frank McNeary, who has managed the property for years. Work will be commenced in a couple of weeks, and the building will be ready for the opening in June. The plans call for the erection of a two story building fronting 80 feet on Washington Avenue and 128 feet on Jefferson. The lower portion fronting on Jefferson Avenue will be divided into stores and a spacious restaurant. The theatre part will be so arranged that it can be inclosed and used for a concert hall in the winter. The cost will be about \$20,000.

A theatrical company, known as the Jay Strawn De Silva company, which left here a few weeks ago to play a society drama, stranded at Centralia, Mo., last week.

W. B. Wood and Jessie N. Merrilees, of the Wood and Shepard Town Topics company, were married by a justice of the peace here last Tuesday. Although the couple were married some time ago in Rochester, N. Y., by Rabbi Goodman, the St. Louis ceremony was performed to gratify the wish of the bride's mother, who was not satisfied with the Jewish ceremony. A wedding supper was given after the performance Friday at the Planters' Hotel, the members of the company and several outside friends being present.

W. C. HOWLAND.

CINCINNATI.

Prime Favorites Draw Large Audiences and are Promised Good Business—Notes.

[Special to The Mirror.]

CINCINNATI, Feb. 10.

A large and appreciative audience at the Walnut to-night welcomed Richard Mansfield and wife and his Garrick Theatre company most cordially in *The Scarlet Letter*. Mr. Mansfield has many admirers in Cincinnati, who will attend the theatre to see him and at no other times. His repertoire during the engagement includes *Beau Brummel*, *Prince Karl*, *Dr. Jekyll* and *Mr. Hyde*, *A Parisian Romance* and *The Story of Rodion the Student*. His business will be immense. Underlined is Bancroft, the magician.

Nat Goodwin, another star with a distinctively personal following in Cincinnati, is at the Grand this week with houses which are packed to the doors. To-night he opened in Henry Guy Carleton's play, *Ambition*, which was an unmistakable success. Goodwin as Obadiah Beck was capital. During the week he produces also *David Garrick*, *Lend Me Five Shillings* and *A Gilded Fool*.

The Washburne Sisters' Last Sensation Spectacular Extravaganza company is the full name of the attraction at the Fountain Square this week. The houses yesterday were of the usual size. The company will do a satisfactory business.

The Freeman Theatre Stock company is playing its farewell engagement this week and giving a splendid representation of *The Corsican Brothers*. Next week the stock company will disband and the management will play road combinations entirely. There is no dissatisfaction with the members of the stock, but it has been felt that a change in policy will bring more dollars into the box-office.

The Auditorium has a varied programme this week. Entertainments will be given every afternoon and evening, made up of literary and musical numbers. The Players, a prominent local amateur dramatic organization, assisted by Miss Musselman, Charlemagne Koehler, Miss Mannheimer and several of Modjeska's support will appear in *David Garrick*, *Love and War*, and other plays.

Frank Bush, always popular on the variety stage, carried his popularity with him last night into Heuck's, where he produced his farce comedy, *Girl Wanted*. The play affords Bush scope to introduce all his specialties, and these alone are sufficient to pack any Cincinnati house.

Howard Hall, who has been the leading man of the Freeman stock company, will go on the road as a star at the conclusion of its season, under the direction of Manager McCallum.

Madame Modjeska's health is improving steadily and it will not be long before the charming actress will be seen upon the stage again.

Henry Watterson will lecture at the Pike Wednesday on Abraham Lincoln.

WILLIAM SAMPTON.

WASHINGTON.

Grand Opera at Allen's, Rhea, Robert Hilliard, Sol Smith Russell—Current Bills—Items.

[Special to The Mirror.]

WASHINGTON, Feb. 10.

Sol Smith Russell at Rapley's New National Theatre presented for his opening to-night the very attractive double bill, *An Every Day Man* and *Mr. Valentine's Christmas*, in both of which the popular comedian met with pronounced favor and received from a very large audience strong praise for character-portraiture, that was excellent and distinct. The double bill will be the attraction the first half of the week, The Rivals filling out the remainder. Sowing the Wind comes next.

Mlle. Rhea commenced her engagement at Albough's Lafayette Square Opera House in the romantic historical comedy, *Nell Gwynne*, to an excellent attendance, meeting with much success and admiration. Josephine divides the week. Eleanor Duse follows.

Robert Hilliard made a substantial and artistic hit on his opening at Allen's Grand Opera House. The comedy, *Lost—24 Hours*, preceded by the charming curtain raiser, *The Littlest Girl*, was a bill that proved most enjoyable. The audience was large and appreciative. Hanlon's Superba comes next.

Sidney Ellis' romantic comedy-drama, *Bonnie Scotland*, was most favorably received at Rapley's Academy of Music. The County Fair and Neil Burgess follows.

Miaco's City Club Burlesque company is playing a return engagement at the Lyceum Theatre this week. Reilly and Wood's Big Show next.

The Grand Opera season at Allen's commences March 5. Four operas will be given—*Carmen*, *Romeo et Juliette*, *Aida*, and *Falstaff*. Emma Calvé, Mme. Melba, Mme. Nordica, Mme. Scacci, Victor Maurel, and the De Reszkes are announced. The prices range from five dollars for orchestra to two dollars admission.

Mrs. Cleveland gave a large theatre party Friday night at the Lafayette Square to see Roland Reed in *The Politician*. Among those present were Secretary Carlisle, Secretary Lamont, and Speaker Reed, Ex Speaker Crisp, and Senators Allison and Hill.

The death of Gus Pennoyer places Ed Jack back with Roland Reed's company where he will stay in the future.

Nellie Callahan, the soubrette of Northern Lights, closed with that company Saturday night and will be succeeded by Julia Batchelder.

Duse gives but four performances here Monday, Wednesday, Thursday and Saturday matinee.

At Albough's Lafayette Square Opera House on Feb. 18 the Carroll Institute Dramatic Club, under the personal direction of Percy Winter, will present *David Garrick* and *Barbara* for the benefit of the Institute.

JOHN T. WARDE.

THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession
1432 BROADWAY, COR. FORTIETH STREETHARRISON GREY FISKE,
EDITOR AND SOLE PROPRIETOR.

ADVERTISEMENTS.

Twenty-five cents for single line. Quarter-page, \$1.00; Half-page, \$1.50; One page, \$2.00.
Professional cards, \$1.00 per line for three months.
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\$1.00 for six months; \$2.00 for one year.
Managers' Directory cards, \$1.00 per line for three months.
Reading notices (marked "A" or "B") 10 cents for line.
Charges for inserting portraits, furnished on application.
Back page closed at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.
The Mirror office is open and receives advertisements every Monday until 8 P. M.

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One year, \$4.00; six months, \$2.50; three months, \$1.50. Payable in advance. Single copies, 10 cents.
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Remittances should be made by cheque, post office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscript. Material at the New York Post Office as Second Class Matter.

NEW YORK, - - FEBRUARY 15, 1896

The Largest Dramatic Circulation in America

CURRENT AMUSEMENTS.

AMERICAN.—BURMAN, 8 P. M.
BROADWAY.—JOHN HODG, 8:15 P. M.
EMPIRE.—A WOMAN'S REASON, 8:15 P. M.
GRAND OPERA HOUSE.—THE GAY PARISIANS, 8 P. M.
GARDEN.—CHIMMIE FADDEN, 8:15 P. M.
HOLT'S.—A BLACK SHEEP, 8:15 P. M.
HERALD SQUARE.—HEART OF MARYLAND, 8:15 P. M.
HAMMERSTEIN'S OLYMPIA.—EXCELSIOR, JR.
KEITH'S UNION SQUARE.—VAUDEVILLE.
KOSTER AND BIAL'S.—VAUDEVILLE, 8:15 P. M.
LYCEUM.—THE PRISONER OF ZENDA, 8:15 P. M.
PALMER'S.—FOR THE CROWN, 8:15 P. M.
SANFORD'S.—CHARLEY'S AUNT.
STAR.—THE WAR OF WEALTH.
TONY PASTOR'S.—VAUDEVILLE.

BROOKLYN.

AMPHION.—LITTLE CHRISTOPHER.
COLUMBIA.—AN ARTIST'S MODEL.
MONTAUK.—THE WILDER OF THE NILE.
PARK.—THE PASSING SHOW.

HOBOKEN.

LYRIC THEATRE.—PRIMROSE AND WEST'S MINSTRELS.

TO ADVERTISERS.

Patrons of THE MIRROR are notified that all advertisements for which "preferred" positions are desired will be subjected to an extra charge. Space on the last page is exempt from this condition. Terms for special or "preferred" positions following reading matter or at the top of page will be furnished upon written or personal application at the business office. Advertisements intended for the last page, and changes in standing advertisements, must be in hand not later than noon on Friday.

IT SMACKS OF BLACKMAIL.

MANY patrons of THE MIRROR have called attention repeatedly of late to an annoyance that smacks of blackmail to which they have been subjected.

An obscure dramatic paper some time ago sent out letters to persons who advertise exclusively in THE MIRROR, requesting their patronage in covertly threatening language. As the persons thus addressed without exception ignored this attempt to drag them into support of the paper reduced to this peculiar "business" method, a second series of letters was sent out to them.

The second letters reminded the persons to whom they were addressed of the former solicitation, noted the fact that no reply had been received, and asked for the reason for the "discrimination" against the soliciting sheet.

The reasons given by the patrons of THE MIRROR who have resented this impertinence are exactly the reasons one would expect to be advanced. They are in effect that THE MIRROR completely and satisfactorily covers the theatrical field; that it is found in every city and town in the country; that it has, in fact, the largest circulation ever attained by a dramatic newspaper; that it has by a consistent adherence to honest methods and well-defined and steadily adhered-to principles reached a position which offers every possible value to those who advertise in its columns, while it commands their respect and admiration.

The paper that has in the manner explained sought to force members of the theatrical profession to advertise in it has, of course, made a grievous mistake. Persons in the theatrical profession, like persons in any other walk of life, do not permit anybody to dictate to them as to where they shall place their favors or with whom they shall do business.

The theatrical paper that in this very peculiar manner is seeking to prolong an existence originally inexcusable on any business bona fides is sufficiently known to the profession. It was founded upon pretence, it bears a stolen title, and it has been poorly nourished by the hap-

hazard winnings of pure bluster. It is in a bad way, because all such enterprises inevitably must be. Its circulation is insignificant, and its general character is a faithful reflex of the characters of its promoters. These things are so well understood that further comment on the subject is unnecessary.

NOT SO SIGNIFICANT.

THE MIRROR, considering it of great importance that the profession should fully understand the extent, scope and effect of the recent decision of the Court of Appeals rendered in the case of SMITH against ROBSON, has made further inquiry in the matter and found that the adjudication has not even the value imputed to it in the last number of this paper.

In the SMITH-ROBSON contract it was expressly provided that the right to discharge SMITH on two weeks' notice could only be exercised if SMITH was "in good faith" found incompetent in the estimation of Mr. ROBSON.

The good faith of Mr. ROBSON being thus made by the contract itself an essential element of the transaction, the Court of Appeals held that the question should have been left to the jury. The decision, therefore, can have no application except to a contract containing such peculiar provisions as those noted.

THE Journal, of this city, has distinguished itself under new management in many ways commendable, in view of its original notoriety. But its editorial page still lacks that philosophy born of wide knowledge and broad thought. For instance, the other day it contained an editorial on JOHN L. SULLIVAN in which, reviewing his alleged decadence, it was stated that "He lost the championship of the world, and was obliged to degrade himself by opening a drinking saloon, and he finally sunk [sic] to the dramatic stage." The enterprising proprietor of this paper ought really to do something else with the distinguished persons who write for his news pages from other countries.

THAT was a strange failure of YVETTE GUILBERT, who was announced to appear a second time at a resort of New York society, but was notified at the eleventh hour that the date was canceled. Some of New York's society had heard YVETTE in Paris; with many others they heard her again in common with the great public at a local concert hall. Yet again they enjoyed her at the fashionable resort in a programme especially prepared to illustrate her remarkable personality. Whether the fiasco of the second stated appearance where society congregates reflects upon YVETTE or upon society remains a question for the social scientist to determine.

AMID all the season's disappointments there is at least one that reflects credit upon the development of the vaudeville. A notorious woman, connected sensationally some time ago with a bank check for a large amount which bore distinguished endorsement, thought she would become a variety actress. She joined a company, but the public took no interest in her. Her venture, in fact, was as fatal to the company as it was to herself. Such a thing as this begetteth new hope.

THE Rochester Union and Advertiser, a paper that has a quick interest in the theatres, in an editorial the other day deplored the lack of taste in that city for amusement of the better class. The same may be thought of other cities than Rochester. Certain trickeries in management are having their natural results, but public taste is all right, and will again demonstrate itself after it has taught a lesson to those who have been seeking to impose upon it.

COUNT SAMIERI, one of the French nobility, has gone into the Paris halls as a singer. Many of the so-called nobility amuse unprofessionally and without pay. But good performers from their ranks will be welcomed as all good performers should be.

A CLERGYMAN in Cleveland recently preached a sermon with SOUSA, the bandmaster, as a text. He thought that music, rightly administered, was a noble thing. And really it is a pity that there are not more music directors like SOUSA and more preachers like the Cleveland clergyman.

THE ORIGIN OF LOVING CUPS.

The theatrical fad of the day is the presentation of loving cups. Actors and managers of all grades of merit and influence are being thus honored, and if the fad endures, it is not unlikely that everybody now in the profession will be able to boast the possession of one of these trophies five years hence.

The first loving cup ever presented to an actor in this country was that given to Milnes Levick at McVicker's Theatre, Chicago, March 12, 1886. The cup is of solid silver with the simple inscription:

To Milnes Levick in recognition of his great professional talents and many private virtues.

PERSONALS.



BERNHARDT.—THIS page represents Sarah Bernhardt as she appears in one of the curious plays, expressly written for her, entitled La Princesse Lointaine. It is in verse and in Paris was chanted by all the actors. Of course in this piece Sarah seduced from the path of righteousness a good and innocent young man; then repented and, we believe, killed herself. She had nobody to kill in this play. That is the reason, perhaps, of the very moderate success it had in Paris.

D'HARDELLOT.—Guy d'Hardelet is the striking name of one of the very best *désencs*, as the French say. Madame d'Hardelet is also a composer. Her songs denote a remarkable gift of inspiration and a surprising individuality. Her humorous songs are extremely clever, full of mirth and free of suggestiveness. Yvette Guilbert's success was largely due to the broadness of her songs and her suggestive facial expression. Madame d'Hardelet, who thus far has only been heard in semi-public musicales, will be more appreciated than the French divette, as she not only sings in English songs that can be heard by all, but she sings them well in an absolutely individual way, with rare charm and feeling. She has taken a few pupils during her stay in the city, and the remarkable progress they have made proves the thoroughness of her method.

SOTHERN.—E. H. Sothern's dressing-room fairly bristles with wigs of various shades of auburn used in impersonating the red-headed Rosendyl and his double in The Prisoner of Zenda.

WARDE.—Frederick Warde is studying King Lear with a view to an early production of the play.

CONQUEST.—Ida Conquest has been transferred from the Empire stock company to The Fatal Card.

BLOCK.—Sheridan Block, who is playing the part of the surgeon in Northern Lights, has been receiving excellent press notices for his work in that part.

BUSBY.—Amy Busby, of the Empire stock company, will by permission of Charles Frohman play the role of Norah Hanlan in Burmah. Miss Busby will replace Henrietta Crossman next Thursday night.

HOPPER.—Charles Hopper was suffering from a severe cold all last week, but his work in Chimmie Fadden was as spirited as ever. Mr. Hopper's characterization of the Bowery Boy is one of the quaintest bits of acting seen on the New York stage this season.

CLARKE.—Adele Clarke has accepted a short engagement with George C. Miln for Shakespearean and other legitimate roles.

WYNHAM.—Charles Wyndham will, "by command," give a performance of The Squire of Dames before Queen Victoria at Osborne.

HART.—W. S. Hart has been engaged by Augustin Daly for the coming production of King Henry IV.

ELLIOTT.—Maxine Elliott has been released by Augustin Daly, to appear in Sydney Rosenfeld's production of The Two Escutcheons at the Garden Theatre.

MORRIS.—E. D. Shaw writes from Chicago that following his London engagement in On 'Change, Felix Morris will return to this country and early next season produce that play and two others he has secured in England.

LACKAYE.—It is now said that Wilton Lackaye will go out in Dr. Belgraff, Charles Klein's play, next season, after all.

LETTERS TO THE EDITOR.

A LETTER FROM HENRY F. DALY.

945 EAST 127TH STREET,
NEW YORK, Feb. 8, 1896.

To the Editor of The Dramatic Mirror:

SIR.—In your issue of Jan. 25 there appeared an article, entitled "An Old Actor's Colony," signed "T. W." So much of it as relates to myself has caused me no little annoyance, and seems likely to do me permanent injury—quite as great as if it had been inspired by actual malice. Of course, Mr. Editor, I acquit you of any such malice, for we are quite unknown to each other, and, as for the writer of the article ("T. W."), who is equally unknown to me, I must assume that his object was to present an interesting article, rendered a little more than usually interesting by dramatic contrasts and antitheses. I can conceive no reason for the slightest personal hostility, unless he is one of two strangers who called upon me some time since, and whom I refused to see unless they would first state the nature of their business to my servant, which they declined to do. I have heard that newspaper writers sometimes indulge in this sort of revenge against a person who does not grant them an interview.

However that may be, "T. W." has invented a lot of startling statements, annoying to me, alarming to my acquaintances, and calculated to bring me into contempt in my profession, and with my neighbors. That part of the article to which I refer is on page 23, and is as follows:

A RECLUSE.

Between Milnes Levick's place and the Mastron farm stands

a small wooden house which is known in the neighborhood as a sort of "house of mystery." No one is ever seen coming out of it, or entering it. It is the home of Henry J. Daly, the original Hardness Organ in the first production of The Golden Town at Laura Keane's Theatre, March 30, 1886.

He is now over seventy years old, and he leads the life of a hermit. The people of the neighborhood regard him with almost superstitious awe. He has the guardianship of an immense closet, with whom he lives alone. It is feared that this awful charge has afflicted him, too. At times he is so dully met with by some neighbor, clad in the severe garb of a priest, with head erect and face clean shaven. But often he is seen at night wearing a long (frieze overcoat and a slouch hat pulled over his eyes. In this guise he is always found with a heavy gray beard. Thus he was finally discovered by the Mastron artist, but no word would he speak by any means of conversation.

Daly was a fine actor in his day. He was leading juvenile at Laura Keane's in the most prosperous period of the life of that theatre. Before that he had been leading man with Edwin Forrest, and after that he acted with Peckler, with whom he did his most brilliant work.

After a season with the Eastern Museum stock he relinquished the stage to assume the guardianship of his unfortunate closet. Since then, twenty years ago, his life has been a blank, and if his house had been built on the bleak Withering Heights of the Bronte imagination, it could not be further estranged from the habitations of the rest of mankind.

Sad ending, this, for an actor who in his youth gave every promise of future noble accomplishment. Truly the saying of the preacher, "Vanitas vanitatum," seems to apply with double significance to the bubble-bellows of stage life.

T. W.

It would be difficult to compress into so small a space more misstatements of fact.

I have owned the premises, No. 945 East 127th Street for something like thirty-five years, and during all that time it has been my home. By the exercise of frugality and the receipt of a small inheritance I acquired a modest competence early in life, enough to maintain myself and wife and my invalid sister at the place above mentioned, and a comfortable Summer residence at Nantucket, which I built some years ago. My house has never been known in the neighborhood, so far as I am aware, as a "house of mystery." Not there any ground for saying that no one is ever seen coming out of or entering it, unless it be the fact that for convenience to the trolley cars we commonly use the rear entrance on 127th Street. At least I and my wife frequently come out and enter, going occasionally to the theatre, and about the other necessary errands of life.

I am not over seventy years old and I do not lead the life of a hermit. The people of the neighborhood do not regard me with almost superstitious awe, so far as I know, but as a quiet, ordinary old gentleman. While I do not seek the intimacy of everybody, I am on friendly terms with my neighbors. It is true I have a sister afflicted with a mild form of insanity, but I do not live alone with her; on the contrary, my wife and two servants live with me there, under whose kindly care she has been for twenty years. If it is feared that this awful charge has afflicted him, too, that fear is not entertained by anyone whom I have the pleasure of knowing, or have ever heard of except "T. W." I have never been met by a neighbor or anyone else "clad in the severe garb of a priest, with head erect and face clean shaven." For a great many years I have worn a full beard, and unless a comfortable overcoat such as actors, who go about much at night, usually wear can be regarded as the "garb of a priest," my apparel cannot properly be so classified.

But no word would he speak, by any means of persuasion. If THE MIRROR artist ever saw me at all, it was without my knowledge, and I am quite positive that he did not speak to me on the occasion referred to in the article of "T. W." Yours very truly,

HENRY F. DALY.

DID ROBERT DOWNING CLOSE?

To the Editor of The Dramatic Mirror:

SIR.—In view of the conflicting reports which have reached your office as to whether Robert Downing closed his season last Saturday night, Jan. 25, in New Orleans, and of the insult, injury and injustice done us by the gross misrepresentation of facts made in your issue of Jan. 25 by George Bowles, manager for Robert Downing, we write to place the facts in the case plainly before the public. At Los Angeles, Cal., on Tuesday, Jan. 7, the following notice was handed each and every member of the Robert Downing company:

LOS ANGELES, THURSDAY,
JANUARY 7, 1896.

My Dear Mr. or Mrs. Downing:—I am compelled to tell you that on and after Jan. 25 the season of this company will close, and that your services will, therefore, not be required after that date.

Very respectfully,
ROBERT E. DOWNING.

The following morning three or four of the utility people met Mr. Bowles at the Westminster by appointment, and were offered engagements to play the principal parts in The Gladiator at salaries ranging from \$15 to \$25 for a new Robert Downing company.

One or two refused to play for these salaries, but the others accepted, and one of them is now playing for \$25 per week, the leaving part formerly played by Mr. Edwin Ferry.

Mr. Bowles says in his communication: "Several actors who were required for the other plays, and are not needed for The Gladiator, have received their notices. I have been making some changes in the company in order to improve the cast."

Here is a copy of the original cast of The Gladiator, and a copy of the "improved" cast for the inspection of the profession.

The original cast with the Downing company in its entirety:

Robert Downing, Charles M. Collins, George Buckler, I. H. Koller, J. B. Downey, W. B. Downey, Walter Burton, John H. Downey, Alex. McKee, M. H. Koller, Titus, George Buckler, George Buckler, Decus, Samuel E. Steele, Serus, W. Frederic, Helen Budd, Sooma, Nettie Baker, Faustina, Mrs. F. M. Bates, Neodamia, Eugene Blair.

Mr. Bowles' "improved" cast:

Robert Downing, I. H. Koller, J. B. Downey, W. B. Downey, Walter Burton, John H. Downey, Alex. McKee, M. H. Koller, Titus, George Buckler, George Buckler, Decus, Samuel E. Steele, Serus, W. Frederic, Helen Budd, Sooma, Nettie Baker, Faustina, Mrs. F. M. Bates, Neodamia, Eugene Blair, Thompson Light.

EX. R. A. In the Arena Scene, James Hadden, Thompson Light.

Weight of the World, agreed to throw D. A. McKee, Champion Light Weight of the Dominion of Canada, in Fifteen Minutes, or forfeit \$75.

Observe the extra effort on the part of Mr. Bowles to uphold the dignity of the classic drama by introducing wrestling matches in the arena scene; also that the stage carpenter and property man have been metamorphosed into full fledged artists.

Mr. Bowles says "Mr. Downing's business has been splendid." As a matter of fact, since we arrived on the Pacific Coast the business has been very poor, and, while none of us blamed Mr. Downing under the circumstances for closing, still our finances were not in such shape as to enable us to purchase bars, plots in New Orleans; and, as Mr. Downing positively refused to pay our fares home, we have banded ourselves for the purpose of living out the balance of the season, with Mr. Ferry as the star, and Mr. Collins leading support, and eventually reaching New York some time this Summer, even if it has to be by the Erie Canal; but, as our supplemental season has opened auspiciously, we hope to get in at Forty-second Street.

If it is really true that the business was splendid, why did Mr. Downing pay some of us only a very small portion of the salaries due us last Saturday night in cash and the balance in notes or due bills?

From the above it will be seen that the report that Robert Downing intended to close in New Orleans last Saturday night was not erroneous, but true, and that as a matter of fact he did close, failed to pay some salaries and refused to pay fares home, which his contracts reading "all railroad fares" call for. For Mr. Downing personally we have great respect, but the power behind the throne is often erratic.

Yours for justice, truth and honor,

EDWIN FERRY, CHARLES M. COLLINS,
J. B. DOWNY, MRS. F. M. BATES,
HELEN D. BUD, GEORGE BUCKLER.

QUESTIONS ANSWERED.

J. C. DE WOLF, New Bedford. His duties are to watch the gate, count the house, handle the money, keep the accounts and make himself generally useful to the management. The general qualifications are honesty, accuracy, alertness and a good knowledge of the details of the business. The salary for such a position varies from \$25 to \$40 a week.

THE USHER.



Elsewhere in this number Bernhardt, in an interview with a MIRROR representative, speaks disparagingly of Eleanora Duse.

Sarah casts her customary diplomacy to the winds in this instance and gives vent to the irritation which the triumphs of her successful rival have doubtless engendered in her breast.

Possibly Duse's arrival in New York simultaneously with Sarah's unsuccessful attempt in Madga accounts for this lapse of professional reserve.

Defeat does not improve anybody's temper, and in the French actress' case it has evidently unbalanced her usually clear judgment.

Bernhardt considers it "utterly ridiculous" for critics to compare her with Duse. It may be ridiculous, but not in the way that Bernhardt means. It would be foolish to compare an artificial flower with an American beauty rose, or a stage moon with Luna herself, or a bottle of patchouli with a bunch of violets.

"There is not the slightest similarity in our work," says Bernhardt. "She is a clever comedienne, and could be justly compared to Rejane. She has no power and no poetry. She could not play Cleopatra nor any of the tragic and poetic roles in my repertoire."

No one that has seen Duse and Rejane could think of putting them in the same category. As well group Clara Morris and Lotta.

Duse's power is greater than Bernhardt's, for Duse's is the power of truth while Bernhardt's is the power of theatricalism.

It may be questioned seriously whether there is not more poetry in Duse's realism than in the artificialities of the majority of actresses of modern emotional parts.

Bernhardt is neither a tragedienne nor a poetic actress in the strict sense of the term. She has acted Phedre and Le Passant, it is true, but her fame has been won chiefly in the tailor-made melodramas cut out for her by Sardou.

Her repertoire—including such pieces as La Tosca, Fedora, Theodora, Cleopatra, Gismonda, Camille, and Magda—cannot be said truthfully to consist either of tragedies or poetic dramas.

And if Bernhardt has such a contempt for Duse's acting and Duse's plays as she professes, why is it that she has latterly turned her attention to La Femme de Claude, Magda, and The Second Mrs. Tanqueray—all of which are contained in the Italian's repertoire?

It is absurd for Bernhardt to belittle Duse, especially in this country, where her genius has received unqualified recognition, and where by general consent she has been crowned as the queen of European dramatic artists.

Formal contracts have not yet been signed by Lillian Russell and T. H. French, but terms and all details have been mutually decided upon, and the prima donna will be under Mr. French's management next season, as first announced by THE MIRROR two weeks ago.

Miss Russell was busy last week with her new production, The Goddess of Truth, and she was unable to find time to supervise the drawing of the agreement by her lawyer. But within a few days the signatures of both parties will be affixed to the document.

Meanwhile Mr. French is mapping out next season's tour, and dates have been secured by him for Miss Russell in the principal cities.

Novelties crowd on one another's heels so rapidly in this city and the number of first-class theatres has multiplied to such an extent that the runs even of pieces that make a success at the start cannot be prolonged profitably to the length that was usual a few years ago.

One of the most enterprising of our managers said to me yesterday that the public nowadays runs hither and thither, seeking new diversions constantly, and for that reason attractions that begin at a rattling pace often end badly within a short space of time.

The Shop Girl and An Artist's Model both opened to large business, and for the first fortnight of their respective runs they drew in the neighborhood of \$10,000 a week. But in both cases the receipts dropped off afterward—not because the entertainments failed to satisfy and please, but simply because playgoers turned their attention to other candidates for favor.

From two to five weeks now seems to be the limit of the average successful metropolitan run.

One of my daily contemporaries argues in favor of centralizing theatrical interests on the ground that the manager of a New York theatre would find it impossible to subsist unless he controlled a number of attractions sufficient to fill the entire season. In support of this contention the temporary closing of the Garden, Garrick, and Bijou theatres recently is cited, the idea being to show what befalls managers

who are not supplied with a myriad of attractions of their own.

The closings in question have no bearing upon the subject. Mr. Palmer shut up the Garden because a production he had made was a failure and his plans were disturbed in consequence. The brief cessation of business at the Garrick and Bijou were owing to similar causes, the only difference being that the failures were made by companies that belonged to outside managers.

If managers generally in this city had to depend on companies under their own management the majority of them would have their houses dark the greater part of the season.

The reason why several prominent metropolitan managers operate their own companies chiefly is simply because they are unable to find stars and companies enough that are willing to offer them exorbitant guarantees. If it were not that certain New York managers are unwilling to give living terms to attractions of the better class there would be no complaint of any lack of supply of these latter.

"What About the Theatre?" was the subject of a sermon by the Rev. D. M. Ramsey in the Citadel Square Church of Charleston, S. C., on Sunday night of last week.

Mr. Ramsey's discourse, according to the newspaper accounts of it, contained as fine a collection of clerical chestnuts as have been gathered lately for the purpose of a bigoted and absurd attack upon the stage.

Mr. Ramsey declared that the theatre stands in need of being reformed, that it is beyond re-

EDWARD BELL IS NOT DEAD.

An irresponsible publication last week contained the information that Edward M. Bell, formerly a prominent member of Mr. Palmer's company, "died in a private sanitarium at Buffalo, New York, about two weeks ago. The news was received in town only last night. Mr. Bell was long addicted to the use of morphine, and some time since took an overdose of that drug with suicidal intent. He was placed under restraint in the sanitarium in which he died."

This same piece of "news" was communicated to THE MIRROR on Monday of last week. It was not printed in these columns because it was known to be unfounded.

Every statement concerning Mr. Bell contained in the foregoing quotation from the irresponsible publication in question is false. Mr. Bell is not dead. He is not ill. He is not in a private sanitarium at Buffalo. He is not now and he has never been addicted to the use of morphine. He is enjoying splendid health, so much for this parcel of silly lies.

The following letter from Mr. Bell speaks for itself.

FEBRUARY 7, 1896.

To the Editor of The Dramatic Mirror.

Sir:—If, as some papers have seen fit to state, I died a short time since at a sanitarium at Buffalo I am sure I did it unconsciously and am suffering no ill effects from it at present.

I also learn from similar sources that I have for a long period been addicted to the use of morphine, etc. I wish to say that my quondam friend, but now avowed enemy was John Earleycorn, and John Earleycorn only. I have placed myself voluntarily under the treatment of competent and reputable physicians for the breaking up of our former intimacy and I take pleasure in saying



FREDERICK PAULDING.

formation, however, that it leads the young astray, and that it does a lot more dreadful things too numerous to mention.

The Rev. Mr. Ramsey's tirade deserves notice for one reason only: his church received a bequest of \$10,000 from the late Emma Abbott under her will.

The spectacle of a clergyman receiving a benefaction for his church with one hand and pounding his pulpit in denunciation of the source of the gift with the other hand is significant, if not pleasant to contemplate.

LOUIS MARTINETTI.

THE MIRROR publishes on its front page this week a portrait of that well-known and popular artist, Louis Martinetti.

Louis Martinetti, who is one of the noted Martinetti Brothers, is twenty-seven years old and was born in Montreal, Canada, of French parents. He first attracted attention as the top climber in the Martinetti's famous three-brother act. Of late years he has paid more attention to the legitimate, and has developed into a comedian of ability.

He made his debut on the stage proper at the Wigwam Theatre, San Francisco, four years ago, and made several hits in various parts. For the past two years he has been under contract to Charles E. Blaney, playing such parts as Billy Butts in A Baggage Check. Mr. Blaney was so pleased with his work in this piece that he at once signed a three-years' contract with him for his new productions. One of the best features in the performance of A Baggage Check is an acrobatic dance done by Mr. Martinetti.

that I am in better health and am stronger physically than I have been in many years.

I am, very sincerely yours, EDWARD M. BELL.

Mr. Bell has been under treatment since May 25 last. It is confidently believed that a permanent cure has been effected. He will soon join a party of relatives who are traveling in Europe and with them will visit all the points of interest on the Mediterranean.

Investigation reveals that the story of Mr. Bell's death was invented and circulated by a person whose mendacity is not less marked than his malignancy. It is not the first time that he has endeavored to annoy Mr. Bell, his relatives and friends. The motive appears to be enmity, pure and simple. Other persons of gossiping predilections aided in spreading the *canard* and then it found its way into the columns of the irresponsible publication previously referred to. In this connection, it is surprising to find a journal of the prominence of the New York World crediting a report of this nature emanating from such a source and reproducing it in its Sunday edition accompanied by a portrait of the "deceased" actor.

PIRATES IN CORDRAY'S THEATRE.

A correspondent writing from Seattle, Wash., reports that the "Beatrice Lieb-Carl Smith company," playing at Cordray's Theatre in that city, presented Hoop of Gold, A Fair Rebel, Harvest Moon, My Geraldine, and The Bal Masque. He also reports that the Hettie Bernard-Chase company was due to open there on Feb. 10 in Pawn Ticket 210. The last time this company visited Seattle they presented Waifs of New York.

GOSSIP OF THE TOWN.



Mrs. Patrick Campbell is among the foremost of English actresses. In fact, she is considered by London theatregoers as the great emotional actress of the English-speaking stage. To an impartial observer this praise for the not over beautiful Mrs. Pat seems strange and inexplicable, as her gifts as an actress have sharply defined limitations. Her reading is rather monotonous and does not reveal an intellectual bent of mind, but her attitudes are graceful, and she has a curiously interesting face, with large black eyes, a rather small nose, and a firm mouth. Her first success in London was made in The Second Mrs. Tanqueray. Subsequently she originated the part of Dulcie in The Masqueraders, by Harry Arthur Jones. At the Haymarket, under Tree's management, she played Kate in John-a-Dreams, Haddon Chambers' queer play. She also attempted at this theatre Fedora. In the original production of The Notorious Mrs. Ebbsmith, she was Mad Agnes. Her last appearance in London was made in Romeo and Juliet at the Lyceum Theatre. She played Juliet in an absolutely original but an inadequate way. Her Juliet was a pert and altogether too knowing young woman of our times. London still raves about her. But London has always raved about people that would never be raved about outside of the City of Fog.

Anna Boyd will go to Australia with Hoyt's A Trip to Chinatown.

William A. Brady has closed an agreement with James W. Harkins, Jr., co-author of North-ern Lights, for the production of Mr. Harkins' latest play, Cuba, which is founded on incidents that have recently taken place on that island.

Stanley Warde, in advance of Ruby La Fayette, and Amelia Epstine of Palestine, Texas, were married in Quitmore, Texas, on Feb. 1. The bride is a non-professional. Mr. Warde, who continues in his position, will be tendered a benefit by Manager Augustus S. Guillot on Feb. 16 at Mineola, Texas, after which the bride and groom will make a tour to the Gulf, Harry Lacy taking Mr. Warde's place with the company. The newly wedded couple received valuable presents from the company.

The Excelsior Dramatic Society, of this city, which has been in existence six years, and produced five standard plays, gave a performance of Byron's comedy, C100,000, at the Turn Hall Theatre last night. The performance was even more successful than that of Our Boys given by this society last year.

Manager Ed A. Church writes from Huntington, W. Va., that Griffith's Faust company has broken all records in several one-night stands in Kentucky, and that the organization played to the largest business at the Grand, Louisville, this season. Grace Gramold Hall joined the company in Huntington to play Elsie.

The Rhode Opera House, Kenosha, Wis., was burned to the ground last week, but will be at once rebuilt on a larger scale. It is expected to be ready to open next August.

The opera, Patience, is to be given at the Metropolitan Opera House on the evening of March 19 for the benefit of the athletic association of New York University.

A Brooklyn woman named Estelle Moger made a hit at Steinway Hall last Tuesday when she sang at the entertainment given by Mrs. Franko-Walther.

Emyline Barr, late of the Emmet company, has joined Charles A. Gardner's company to play leads for the rest of the season.

Adolph Jackson will join the Friends company, opening in Denver on March 2 en route for San Francisco.

Louise Kial received a message the other day that her daughter, Vira Kial, a member of the Lillian Russell Opera company, was seriously ill in Reading, Pa., and at once went to her and brought her to this city, where she is slowly recovering.

Alma Earle has made a hit with John J. Burke in The Doctor. She has introduced a new specialty.

Manager T. H. French has engaged W. S. Hart for Margaret Mather's company to play Merentis, Jacques, Nathan, and like parts. Mr. Hart had been engaged for Augustin Daly's production of Henry IV., which has been postponed until next season.

E. H. Le Duc, who plays the part of the tramp in Elmer E. Vance's The Limited Mail, and Eva Wilcox, the musical director of that organization, were married on Jan. 22 at Kalamazoo, Mich.

Kenosha, Wis., is at present without a theatre, as the Rhode Opera House in that town has been burned.

George Conway is now acting manager of W. A. Brady's Eastern Trilby company.

AT THE THEATRES.

Star.—The War of Wealth.

American drama in four acts by T. E. Dacey. Produced Feb. 10.

John Warfield Lawrence Hanley
 Sanford Farley A. S. Lipman
 Major Pickens Thomas A. Wise
 Philip Raymond Malcolm Williams
 Robert Raymond Joseph Whitlock
 David Remsen John B. Maher
 Cassius Ben Cotton
 James Dodd Fred Jerome
 Police Officer Harry Williams
 Messenger Boy A. D. T.
 Helen Raymond Fanny M. Intyre
 Marcia Dudley Madeline Bouton
 Nellie Worley Belle Bucklin
 Mrs. Worley Marion A. Erie

The Star Theatre has not of late held such a big and enthusiastic audience as that which welcomed *The War of Wealth* there last night. The theatre was crowded in every part, and over the gallery rail appeared enough seraphic faces to fill at least a couple of ordinarily-sized gallery front rows. The enthusiasm of the audience was unbounded and every time the curtain came down, there was a beating of palms that must have sounded like a small volley of artillery outside.

Truth to tell, though, *The War of Wealth* is not a very commendable specimen of its kind. Mr. Dacey, the author, frankly labels his play a melodrama, and perhaps believes that that open confession must at once disarm criticism. But good melodrama of home make has become frequent of late. Quite recently there have been two American plays on exhibition which were filled with exciting incident, which had crisp dialogue and good characterization. Mr. Dacey, however, has not tried to freshen his hackneyed material, and probably he has not even cared to.

The dialogue of *The War of Wealth* has such an ancient flavor that it might almost belong to the Senecapedian or Alexandrine period of melodrama. Mr. Dacey seems to think that any kind of talk will do for his personages, providing the curtain falls upon them effectively at the end of each act.

One of the climaxes is brought about by the heroine's walking out upon an insecure platform on the edge of a precipice. A flag pole flaunting the American flag looms up patriotically on the same precipice. When the heroine steps upon the platform and it gives way, the nick of time hero swings down on the American flag and saves her from an early death.

Each of the other acts has a like striking finish. When the banking house of which the hero is senior partner has its resource funds stolen, and ruin seems imminent, an express wagon containing surplus money is driven pell-mell upon the stage. Once more the villain is reminded of Robert Burns' aphorism about the uselessness of mice and men attempting to forestall the decrees of fate. The gallery approves of the lesson by applauding their vociferous best.

Of the acting of the piece only good words can be said. The company is as strong as could have been gotten together. For the illiterate, rough and ready Western hero, who makes love in the old familiar way and circumvents the villain in the old familiar way, and in general conducts himself with absolute non-originality, Lawrence Hanley is quite fitted by nature and training. In every scene he rises superior to the part.

For the villain, there is Al. S. Lipman, who could not be anything but excellent and effective in anything he undertakes.

For the Southern major there is Thomas A. Wise, unctuous and oily in his tritest bit of humor.

And for all the other conventionally imagined characters of the author, there are competent and skilful actors.

A comedian new to this city, but sure to impress himself because of his personal charm and humor is John B. Maher, who plays the comedy part.

In the role of a fickle minded heiress, Madeline Bouton acted with her vivacity and spirit. The audience found her attractive for she was applauded continually.

Manager Litt has provided picturesque scenery for the play which will probably enjoy a measure of profitable popularity.

Olympia Music Hall.—Marguerite.

Spectacular opera and ballet. Written and composed by Oscar Hammerstein. Produced Feb. 10.

Marguerite Alice Rose
 Marthe Marie Brandeis
 Faust Thomas Evans Greene
 Mephisto Adolph Dahm Petersen

Marguerite, the spectacular opera and ballet by Oscar Hammerstein, was produced last evening in the Olympia Music Hall under the direction of the author.

The story of the opera is founded on the legend of Faust and Marguerite. Faust, however, is represented as an artist and the husband of Marguerite. His great ambition is to paint a nude picture which will make him famous. He lacks a proper subject from which to paint, and while he muses in his studio on his ill-luck Mephisto appears and tells him he will supply the missing model if Faust will sell him his soul.

At this point Mephisto waves a wand and causes the beautiful pictures on the wall of the studio to come to life. Finally Faust agrees to the conditions imposed by Mephisto, who hands the magic wand to Faust, but warns him against allowing it to fall into the possession of Marguerite, in whose hands it will be of use only for producing holy pictures.

Here the scene changes to Mephisto's Summer home, "The Palace of Flowers," where more pictures are produced, which come to life and execute intricate ballet movements.

Marguerite pleads with Faust to give up his idea and Mephisto, fearing that he may lose his victim, prepares to summon the ideal figure of Faust's fancy, when Marguerite snatches the wand and waves it in the air. The interior of a grand cathedral is brought to view, with an invisible choir singing religious music. Mephisto is foiled and Faust and Marguerite are reunited amid general rejoicing.

The performance showed that Mr. Hammerstein had worked very hard on the production. The music is quite tuneful, the lyrics are well written, and on the whole the piece made quite a pleasing impression. The living picture effects and the dances were warmly applauded. Alice Rose looked pretty and sang well as Marguerite, Marie Brandeis was in splendid voice and sang the role of Marthe superbly. Messrs. Greene and Petersen distinguished themselves as Faust and Mephisto. The orchestra, under Herr Scheel, played in splendid form.

Abbey's.—Gismonda.

For some time it has been a popular delusion among the American theatregoers who believe that nothing can be good which is of home product that Fanny Davenport's productions of the Bernhardt plays are, at best, but poor imitations of the French originals. But it is likely that after seeing Bernhardt in *Gismonda*—a Sardou play

first produced here by Miss Davenport last season—this delusion will be corrected and the local popularity of the native actress much increased. Sara Bernhardt may have the poetic temperament she may be able to declaim the classic alexandrines, she may be without an equal in portraying sensuous, voluptuous sirens, but her best wishers must admit that in all her exotic plays, particularly *Cleopatra* and *Gismonda*, she is terribly monotonous and tedious. She only strikes one note—a prolonged wail very irritating to the ear—throughout the play and the painfully apparent artificiality prevents her touching once the hearts of her auditors.

The French version is slightly different from the English version known here. Fanny Davenport had cut a good deal of unnecessary verbiage so that her version went with considerable more vim than the Bernhardt version did last night. The child interest is also lengthened in the French play.

As a scenic production, the Bernhardt performance cannot compare with Miss Davenport's. The latter procured all her models from the same source as Mme. Bernhardt, but models are one thing and funds with which to carry out the scenic painters' schemes another. None of the sets in the French play are so rich and sumptuous as they are in Davenport's production.

M. Darment made a picturesque and forceful Almerio, and M. Deval did full justice to the role of Zaccaria.

Lyceum.—The Prisoner of Zenda.

The Prisoner of Zenda, minus E. H. Sothern, was revised at the Lyceum Theatre last evening.

James K. Hackett acted the part of Rudolph the Red Elphberg with dash and intelligence, but he lacked the magnetism and gentility of Mr. Sothern in the same role.

Katherine Florence appeared as Amelia in the prologue, and looked delightfully picturesque in an eighteenth century costume.

Stephen Gratton as the Earl of Rassendyll in the prologue and afterwards as Fritz von Tarlenheim was seen to better advantage than in any other play in which he has appeared at the Lyceum.

Elita Proctor Otis as Antoinette De Mauban and Isabel Irving as Princess Flavia both gave telling personations of exacting roles.

Equally effective in their way were the personations of W. J. Le Moine as Colonel Sapt, of Walter S. Hale as Captain Hantzen, of Francis Coulter as Detachard, of Fritz Williams as Bertram Bertrand, and of Ferdinand Gottschalk as Franz Feppich.

Herbert Kelley did fairly well as the Black Elphberg, but he is apparently more at home in a modern society play.

The scenery and costumes are a duplication of the original production, and the play, as presented, is commendable throughout.

Broadway.—Robin Hood.

After winning much honor and commendation in almost every city of importance in the United States, the Bostonians are back again at the Broadway. New York comic opera lovers were afforded another opportunity of enjoying De Koven and Smith's success, *Robin Hood*.

The applause which greeted Henry Clay Barnabee and other leading members of the cast upon their appearance showed that, although absent these many months, this company of excellent singers and actors have not been forgotten.

The few changes made in the cast seem, if anything, to have improved it, and on the whole it is better than ever.

Among those whose singing seem to give especial satisfaction are Harold Bick as Robin Hood, N. H. McDonald as Little John, Eugene Cowles as Will Scarlet and Helen Bertram as Maid Marion. Two others who won applause are Henry Clay Barnabee, George Frothingham, and Alice Nielson.

Grand.—The Gay Parisians.

Charles Frohman's company in the laughable farce, *The Gay Parisians*, attracted a large audience to the Grand Opera House on Monday night.

It is needless to say that the piece was presented with the same force and effect that popularized its long run at Hoyt's. The cast is also the same with the single exception of Elaine Ellison, who appeared creditably as Pinglet's maid. Josephine Hall played Marcella, the wife, and was quite as satisfactory as Odette Tyler, the original of this character.

An amusing one-act comedietta, styled *Six Months Ago*, and telling of conjugal felicity, preceded the farce. The characters were taken by Elaine Ellison, Charles B. Wells, and W. R. Shirley.

Sanford's.—Charley's Aunt.

Charley's Aunt succeeded in keeping an audience in roars of laughter last night at Sanford's Theatre. It has been seen very frequently in New York, but it is somewhat of a novelty on the East Side. The company presenting the play is first class. The cast includes Frank Burbeck, Owen Fawcett, Percy Lyndal, Etienne Girardot, Harry Lifford, Edw. S. Ables, James Watson, Elsie Wilton, Ethel Blaude, Leslie Haskell and Nanette Comstock.

Next week, Joseph Murphy in *Shawn Rhue* and Kerry Gow.

At Other Houses.

PEOPLE'S.—The new version of *On the Bowery*, with Steve Brodie in the leading role, will be given at the People's this week. Mr. Brodie now essays to play a part that demands more acting than has hitherto been required of him.

GARDEN.—Chimmie Fadden can now be regarded as one of the successes of the season. Mr. Hopper's performance of the hero has grown into an admirable character impersonation. The Wednesday and Saturday matinees are largely attended.

ACADEMY OF MUSIC.—The crowds which The Sporting Duchess continues to draw seem as large and appreciative as on the first night.

FIFTH AVENUE.—W. H. Crane continues to draw large and appreciative audiences at the Fifth Avenue Theatre in his American play, *The Governor of Kentucky*.

HARLEM OPERA HOUSE.—Shore Acres, with its author, James A. Herne, as Nathaniel Berry, is the week's attraction. *The Wizard of the Nile* will follow.

DALY'S.—The Countess Gucki continues to draw large audiences at this theatre.

CASINO.—The large houses which *The Lady Slavey* is attracting proves the play to be a success.

BRIOT.—Gentien and Joe continues at this theatre.

AMERICAN.—Burmah seems to be a success and the big crowds which flock to see it insures its stay at the American Theatre for some time.

HOYT'S.—A Black Sheep continues to draw

large crowds who are delighted with the performance.

GARRICK.—Joseph and E. M. Holland continue this week in *A Social Highwayman*. Large audiences are expected to greet these favorites.

COLUMBUS.—Human Hearts, with a strong company headed by the author, Hal Reid, will be the attraction at the Columbus this week. *The White Squadron* follows.

HERALD SQUARE.—The large business *The Heart of Maryland* continues to draw to this theatre shows that the American people know a good American play when they see it.

EMPIRE.—A Woman's Reason is still on at this theatre.

CLYDE.—Excelsior, Jr., continues its successful run at this theatre. In a few days it will celebrate its one hundredth performance.

IRVING PLACE THEATRE.—Nachtruhm, the amusing comedy by Robert Misch, which was produced at this house last Thursday evening will be repeated to-morrow (Wednesday) evening. On Thursday evening Herman Sudermann's drama, *Guck Im Winkel*, will be produced by Manager Conrad for the first time in this country.

BROOKLYN THEATRES.

Amphion.—Little Christopher.

Little Christopher, Rice's merry burlesque, with its bright and catchy music and its host of clever comedians, attracted a large house on Monday night. The piece is magnificently mounted throughout. Theresa Vaughn, who assumes the title role, sings many ditty songs and sings them well, duplicated her hit in 1892. William Collier is very funny as O'Hooligan, and his characterization is one of the cleverest bits of acting ever attempted by this popular comedian. Mabel Clark's dances, as usual, receive much applause. Many metropolitan favorites appear in the cast. Next week, *The Shop Girl*.

Montauk.—The Wizard of the Nile.

Frank Daniels and the members of his comic opera company were warmly welcomed by a big audience on Monday evening. *The Wizard of the Nile* was presented exactly as it was in New York, and of course the result was incessant laughter and applause. Daniels has always been a favorite in Brooklyn, and he has never been seen to better advantage than in this opera. Hits were also made by Dorothy Morton, Louis Royce and Walter Allen. Next week, *A Trip to Chinatown*.

Columbia.—An Artist's Model.

George Edwardes' company, direct from the Broadway Theatre, appeared on Monday evening in *An Artist's Model*. The bright, catchy songs, funny situations, and pretty girls caught the fancy of a large and fashionable audience, and encores were the order of the evening. Maurice Farkson's laughing song was a great hit, and Marie Studholme's pretty face and cute manners took the chappies completely by storm. Others who pleased were Nellie Stewart, Allison Skipworth, Christine Mayne, and Lawrence D'Orsay. Next week, *Olga Netherlands*.

Park.—The Passing Show.

A splendid company presented *The Passing Show* to a big audience on Monday evening. Travesties on current dramatic successes were received with shouts of laughter, and the songs and specialties met with much favor. Among the entertainers are Seymour Hess, Lucy Daly, George Schiller, Cherida Simpson and James A. Furey, Gus Fixley, the Boston quartette, John D. Gilbert, Madge Lessing, Lida Frear, Florence Carlisle, E. S. Tarr, and Annie Meyers. Next week, *Little Christopher*.

American.—The Private Secretary.

The Private Secretary, one of William Gillette's earliest successes, is the attraction at the American this week and was greeted by a good house on Monday night. Dan Packard as the Rev. Spaulding was immensely funny and created much amusement. He is supported by a capable company including J. W. Bankson, J. W. Bankson, Jr., Richard Sherman, Helen Davis, Gertrude Stanwood and others.

Grand.—Shaft No. 2.

Frank Losee and Marion Elmore won the hearts of a houseful of melodrama lovers on Monday evening. The play remains for the week, and will no doubt draw large houses.

Notes.

The trolley companies now have their theatre cars in full running order. They are very elaborately fitted up, and a party of twenty or thirty people can travel to and from the theatre with the greatest comfort. Instead of going to a restaurant after the performance the party can have supper served while they are being rapidly whirled homeward.

Thrills is at the Bijou for the week. Hits were made last evening by Mark Murphy, Jennie Reynolds and Zelma Rawlston.

Dr. Bill is the attraction at the Lee Avenue this week, with Agnes Herndon, Louise Galloway and Albert Sweetland in the cast.

Lovers of the Irish drama will find one of its ablest exponents at the Empire this week, where Joseph Murphy presents his *Kerry Gow* and *Shawn Rhue*.

Julia Marlowe Taber and Robert Taber played *She Stoops to Conquer* at the Montauk Theatre on Thursday evening last for the first time. They made a success and were warmly praised by the critics for their work. Mrs. Taber played Kate Hardcastle and Mr. Taber appeared as Charles Marlow.

Hoboken.—Lyric.

Charles A. Gardner, in *The Prize Winner*, left Hoboken on Wednesday night of last week literally a prize winner. Business was big at every performance. The Silver King opened Thursday, notwithstanding the blinding rain storm, to standing room only, and business remained excellent during the remainder of the week. Primrose and West's Minstrels opened last night to a packed house, they will remain until Wednesday. The Cotton King will reign during the rest of the week.

ORIENTAL AMERICA.

Grand and comic opera by people of a race that heretofore have never had a place on the lyric stage will be one of the novelties for the coming season. John W. Isham's *Oriental America* is the title of the organization, and, as he has succeeded in establishing a reputation for clean and artistic performances with his *Oriental America*, there is every reason to believe that he will yet place that class of entertainment on a much higher and more firmly established

basis than they have previously occupied. Grand and comic opera will be the main feature, but there will also be large well-trained choruses, acts, ballet and a large well-trained chorus. Time is rapidly being filled. The company will number sixty-five people and will be costumed and artistically costumed, and will carry a variety of special scenery. It is intended to seek this attraction in first class houses only.

MR. POTTER COMES BACK.

Paul Potter, who has just returned from Europe, was seen yesterday by a *Mirror* representative. In the course of conversation Mr. Potter said:

"There have been all sorts of rumors in regard to the motive of my trip to Europe. I went there mainly on business in connection with the foreign rights of *Trilby*. At the same time I freely admit that the failure of *A Stag Party* was not a pleasant circumstance. I thought that the humor of Bill Nye could be dramatized, but it proved anything but entertaining. (Laughter.) I offered to rewrite *A Stag Party*. Mr. Palmer, however, decided to take the piece off on the following Saturday night, and so I sailed for Europe."

"What have you done in regard to the foreign rights of *Trilby*?"

"I have disposed of the rights to *Trilby* in Germany, Austria, Holland and Russia. In Germany a translation is to be shortly presented at the Theatre of the West in Berlin. The translation is by Emmanuel Lederer. Barkany is to play the part of Trilby, and Bonn will personate the part of Svengali. The Austrian rights to *Trilby* have been secured by Herr Edinbo, and J. T. Grein has secured the rights to the piece for Holland. In Russia *Trilby* will shortly be brought out at the Imperial Theatre of St. Petersburg. The Russian adaptation is by the editor of the *Nova Zemlya*. Madame Dore wished to secure the Italian rights to *Trilby*, but negotiations are still pending with Bellotti. Ben Greet has secured the rights to *Trilby* for the Transvaal and Cape Town, and Manager Wheeler will do *Trilby* in India."

"Who has the rights to play *Trilby* in France?"

"Adelina Patti, who read the play, advised Coquelin to secure the rights to *Trilby* for France. But Coquelin decided that the *Forle St. Martin* was too big for the play, and that, moreover, he would not be an ideal Svengali. I agreed with him. Madame Calvé wrote to Henri Cain, the author of *La Navarraise*, in regard to his writing the libretto of an operatic version of *Trilby*, but both Du Maurier and I decided not to sanction an operatic version of *Trilby* until the possibilities of *Trilby* as a play have been exhausted. I eventually, however, shall sanction an operatic version. The libretto will probably be written by Henri Cain, and the music will either be by Mascagni or Leoncavallo."

"What have you to say in regard to your pecuniary difference with W. H. Crane?"

"I have no difference with Crane. He and I are on the best of terms. The whole trouble has arisen from the officiousness of his manager, Joseph Brooks. Mr. Crane advanced me \$250 on my prospective royalties to write him a play. When he accepted plays from Martha Norton and Franklyn Fyles I offered to pay back that amount. Thereupon Mr. Brooks wrote me that I would also have to pay back \$500 paid me in advance royalties for *The Pacific Mail*. I paid no attention to this request. You may state that Mr. Crane would never make such an absurd request, but if he, and not Brooks, had made the request I should have complied with it."

"What have you to say concerning the suit brought against you by W. A. McConnell?"

"That is one of the principal reasons why I have returned to America. I didn't care for his libellous attacks on me personally, but I didn't propose to have Mr. Palmer annoyed on my account. So I have come back to fight McConnell and his gang to the best of my ability. If I can drive McConnell out of the theatrical profession, it will be the proudest achievement of my life."

HE WISHES IT MADE CLEAR.

Charles Frohman received a letter yesterday from R. F. Jonette, business manager of a repertoire company, announcing that he (Jonette) had written a letter to Tim Muckro objecting to any confusion of his Jonette's Empire Stock company with an organization of the same name managed by Charles Frohman.

The letter from Business Manager Jonette reached Tim Muckro in due course from Owosso, Mich. It set forth that the dates of his Empire Stock company had been connected in some mysterious manner with the Empire Stock company with which Mr. Frohman has the honor to be connected.

"This would lead managers to believe," writes Mr. Jonette, "that this company is operated by the Frohman Exchange. This idea we do not wish to convey at all. We have used the title Empire Stock company, but we have never before had this happen."

Mr. Jonette's indignation is not shared to any alarming extent by Mr. Frohman. But it is just as well, for the benefit of playgoers in Owosso, Mich., and other remote centres of culture that the two Empire Stock companies should not be confounded one with the other.

Mr. Jonette's letter paper contains the interesting printed statements that he guarantees his company to be Ladies and Gentlemen, that they Dress Well, that they Do Not Pirate, that they carry no Variety Acts, and that they Expect and Ask Business Like Treatment. All of which is valuable for purposes of identification.

FREDERICK PAULING.

Frederick Pauling, a portrait of whom is published in this number, has received and accepted an excellent offer from T. H. French to support Margaret Mather during her forthcoming tour. Mr. Pauling was associated with Miss Mather for several seasons, and he will resume his former roles.

Mr. Pauling made his first success as Romeo with Miss Mather, playing the part with her more than five hundred times. Besides Romeo he is to appear as Claude Melnotte, the Duke Aranza, Randolph and Orlando. Among the younger leading men Mr. Pauling has had an experience in the Shakespearean and standard drama that few possess, and it is pleasant to be able to chronicle his return to a line of work for which he is preeminently fitted by training, temperament and talent.

OLD-TIMERS AS SUPERNUMERARIES.

Several old-time actors have consented to appear as supernumeraries on the first night of *For the Crown*, at Palmer's. Among them are Harry Courtaune, late of Wallack's, Tom Jackson, Mat Loring, William Murray, late of the Old Bowery, J. B. Burnett, of Laura Keane's, and John Binsley, late with J. K. Emmet.

MRS. MODJESKA HAPPILY RECOVERING.

Madame Modjeska will probably be able to resume her tour on Feb. 24 in the vicinity of Chicago. So said her manager, Frank I. Perley, to a *Mirror* representative last night. He added that some of the published accounts of the actress' illness exaggerated her condition absurdly.

Count Bozenta, Madame Modjeska's husband, writes *The Mirror* that there have been many stupid rumors circulated concerning her illness. "I have secured from Dr. Giles A. Mitchell, of Cincinnati, a correct statement for publication," he says, "and I shall be obliged if *The Mirror* will be official and authoritative in all matters pertaining to the theatre, will give it publicity."

The physician's statement is as follows:

CINCINNATI, Feb. 4, 1896.

Madame Modjeska has entirely recovered from her recent illness, thrombosis of the subclavian and external jugular veins. It will not be prudent for her, however, to resume her professional work before the first of March. There was not the slightest evidence of glandular involvement.

Several newspapers have published alarming stories of Madame Modjeska's condition, one or two going so far as to assert that she was suffering from the same malady that attacked the late Lawrence Barrett. Dr. Mitchell's statement sets at rest these unfounded reports. The news that Madame Modjeska will soon have recuperated sufficiently to return to her public duties will be welcome to her friends and the public alike.

CORBETT GOING TO ACT IN PARIS.

W. A. Brady has accepted the terms of a French syndicate for the appearance in Paris next Fall of James J. Corbett in a new French pantomime. Felicia Mallet will have the principal role of Pierrot, and Corbett will appear as a blacksmith. The engagement was made through the manager and secretary of M. Victor Maurel of the Metropolitan Opera company.

Felicia Mallet, with whom Corbett will appear, is one of the idols of the hour in Paris. She originated the part of Pierrot in *L'Enfant Prodigue* in the original production. So great was her success that all the mystic and decadent poets of the French capital straightway began to compose pantomimes for her. Catulle Mendès wrote one called *Scamouche* and Harlequin which created something of a furor, and packed the Funambules for over a year. The popularity of Mlle Mallet has been unabated, and to her recent revival of interest in the classic types of pantomime is probably due.

It is only fair to Paul Martinetti to say that his revival of Robert Maistre at the Folies Bergère antedated Mlle Mallet's appearance in *L'Enfant Prodigue*. Her pantomime inspiration undoubtedly came from the Martinetti performance.

THE MOVEMENT AGAINST PIRACY.

The Committee on Patents of the House of Representatives has appointed Wednesday, Feb. 19, as the date for a hearing on the Cummings bill to amend the copyright law in such a manner as to provide a penalty of fine and imprisonment for play piracy and to grant to all United States Circuit Courts the power to punish persons that have violated writs of injunction issued by judges in particular circuits.

The joint committee recently appointed by the managers of this city and members of the American Dramatists' Club to look after the interests of the Cummings bill in Washington will attend the hearing. Among those that have signified their intention to be present are Bronson Howard, A. M. Palmer, Charles and Daniel Frohman, T. H. French, Harrison Grey Fiske, H. C. Miner, David Belasco, Augustus Thomas, Sydney Rosenfeld, Charles Barnard and J. C. Clarke.

The delegation will go to Washington the day preceding the hearing. Ex-Judge A. J. Dittenhoefer will accompany the joint committee and present the reasons for the favorable treatment of the Cummings bill to the Committee on Patents.

REDUCING THEATRE PRICES.

Beginning this week, T. H. French restores the regular scale of prices at the Broadway Theatre, charging \$1.00 instead of \$2 for an orchestra chair. During the engagements of His Excellency and The Show Girl the prices were raised in accordance with Charles Frohman's policy, but Mr. French does not see any reason, when prices of other things have a tendency toward reduction, why New York managers should put up their prices.

There is reason to believe that all the theatres where \$2 is charged will come down to the old scale before long. Daniel Frohman reduced orchestra seats to \$1 last night for the revival of *The Prisoner of Zenda*, and the wisdom of the change will undoubtedly be demonstrated.

If the theatres were enabled to contain the people that wished to visit them there might be some reason in taking advantage of the situation and profiting by a raise. But as a matter of fact it is seldom now that a metropolitan playhouse is too small to hold its patrons.

WILL HENRY MILLER AND FROHMAN PART?

There was a report in theatrical circles yesterday that Henry Miller would not be leading man of the Empire stock company next season.

A *Mirror* man saw Mr. Miller, who said: "It is true that I have not yet signed a contract with Mr. Frohman for next season, and it is possible that that fact has given rise to the rumor of which you speak. But Mr. Frohman has not yet made me an offer, and until he does I am unsettled as to what I shall do. Mr. Frohman, of course, has the first call on my services, and provided his offer is as good as those made by other managers, I shall stay with him. I have some idea of 'going into business' for myself. I don't like the word 'star,' for I think that is a most repellent term. But I would like to enter into some plan by which I might participate in the profits of a production."

BERNHARDT CRITICISES DUSE.

You cannot be liking Sarah Bernhardt. Your enthusiastic adoration of her as an actress may have grown colder in measure as your ideals have soared higher, but the woman herself charms you as irresistibly to day as she charmed you twenty years ago. Bernhardt is past fifty, she is a grandmother and may soon be a great grandmother, but time in his march has been powerless to lay his imprint on her face, which is as full and round, as wrinkleless and as illumined with the light of youth, ambition and hope as the face of most women at thirty.

I spent a few minutes with her on Sunday in her dressing room at Abbey's. She was rehearsing *Gladiators* and she talked to me while the stage carpenters were striking the scene. Her face was like a royal boulevard, filled with courtiers—actors and actresses of her company—each vying with the other to attract the attention of the queen. But with a gesture she waved every one out, and when we were at last alone she sank on a low seat with a sigh suggesting weariness of body and mind.

Rehearsals fatigue me a good deal," she said. "I never commit the lines to memory, but absorb the play after numerous readings, and so it requires a constant strain to remember the lines when rehearsing. I think, however, it is a better way than by attempting to commit the lines to memory at once, for one is apt then to say the lines mechanically, while if you absorb them slowly you can grasp better their full significance and so deliver them more intelligently."

"Is this my last American tour?" Bernhardt smiled as she echoed the question. "I suppose it is," she said, with a little sigh. "You see I am getting old. My stage career must soon end."

When shall you publish your long announced memoirs?"

"Oh, some time during the next few years. I am so busy traveling that I have little time for literary work. They will embrace my whole life, and I promise you it will make interesting reading. My play, *La Duchesse Catherine*, I shall not produce until I return to Paris, and I don't think I shall attempt Daudet's play, *L'Arlésienne*, owing to the difficulties connected with doing justice to Bizet's beautiful music. Besides I do not make a very good stage peasant, although I could no doubt do justice to Daudet's heroine."

How do you like playing realistic parts like Magda after so many poetic roles?"

"I do not like realistic plays that only present the horrible in life. Magda is a type drawn from life and so the play from that standpoint belongs to the realistic school. But there is in the character of Magda much that is noble, ideal and elevating. She is far purer and truer to our aspirations towards the ideal than her straight laced, narrow minded father, whose only concern is the gossip of his friends. All of Sudermann's characters are thoroughly human. They always present an interesting problem, and that is why I prefer that author's plays to those of Ibsen or Hauptmann. Of Ibsen's plays, I have only studied *The Doll's House*, which is very interesting, but to my mind very pessimistic and unsatisfactory."

Have you seen Signora Duse?"

"Yes, I saw her in London. I watched her performances of *La Dame aux Camélias* and *Ecstasy*. She was admirable in the first play but the latter was completely beyond her grasp."

"It is so utterly ridiculous," continued Madame Bernhardt with a gesture of impatience, "for the critics to compare me to La Duse. Bernhardt always calls her 'la Duse.' There is not the slightest similarity in our work. She is a clever comedienne and could be justly compared with Rejane, but it is positively stupid to compare her with me. She has no power and no poetry. She could not play Cleopatra nor any of the tragic and poetic roles which are in my repertoire. It was the German critics who began to draw comparisons and they did it simply to annoy me whom they hate because I have always refused to go to Germany."

"I noticed, by the way, that La Duse announced on landing here that she dislikes America. Why does she come, then? To make money? That is surely a strange reason for an artist to give. I could make money if I went to Berlin, but I dislike the Germans, and so I don't go there. I would never play in a country I disliked—even to make money."

A WORTHY INSTITUTION BENEFITED.

The fourth annual benefit tendered by the theatrical profession to the West Penn Hospital, Pittsburgh, took place at the Alvin Theatre last week, and like all its predecessors, was notably successful. Most of the members of the profession playing in Pittsburgh volunteered, and the performance was an enjoyable one. It is said that the event will net \$2,000 for the hospital.

The West Penn Hospital is the only institution with endowed funds that supports and cares for members of the theatrical profession who may be taken ill in that city. The funds derived from the annual benefits are devoted to the charitable work of the institution.

The Hospital reserves two rooms for the use of members of the theatrical profession, and this fact should inspire those who may be in Pittsburgh hereafter on the occasion of this annual benefit to gladly lend their services to an institution so generous and philanthropic. Several members of the profession have been treated at this hospital during the past year.

The list of volunteers for the event last Friday included many persons prominent in the profession. Among them were Frederick Bancroft, Le Grand White, Sol Smith Russell, Charles Mackay, Alfred Hudson, George Woodward, George W. Denham, Robert Lowe, Minnie Radcliffe, Fanny Addison Pitt, Bijou Fernandez, Stewart Allen, Frank Losee, Ben D. Deane, J. E. Gilbert, W. H. Murphy, G. W. Robeling, John Endicott, B. Jones, H. H. Williams, H. G. Flohr, R. F. Rutledge, Robert George, Eugene Dupuis, John Dwyer, J. R. Hutton, Carrie Elberts, Marion Elmore, Boyd Putnam, Emmett Corrigan, Frank Drummer, David R. Young, George W. Larsen, John Daly Murphy, Little Fred Calhoun, Franklin Roberts, William Tibbets, W. Barrett, A. K. Adams, George Elwell, Mrs. Emma Hooker, Edie Linsmore, and Henrietta Lander.

HIS MEANING MADE PLAINER.

Ex-Judge A. J. Dittenhoefer, seen by a *Mirror* reporter, said yesterday with reference to his statement made in these columns last week:

"A number of managers have requested me to explain the distinction made in my interview in last week's *Mirror* between the enforcement of a one sided contract in a proceeding at law and in equity. This can best be done by way of illustration. Take a contract in which a manager is given the arbitrary right to dismiss the actor at any time during the season without the reciprocal right in the actor to terminate the contract on a similar notice. Though that would be manifestly an inequitable and one sided provision, it would be valid and binding. If the parties were

of age and of sound mind they had a right to make that arrangement, and the actor would have no redress whatever if the manager availed himself of the provision and dismissed him."

Now suppose that the same contract contains a promise by the actor not to perform elsewhere without the consent of the manager and he violates it by accepting another engagement. An injunction would not be granted to prevent this. The judge would very properly say that the actor is placed by the inequitable agreement at the mercy of the manager, and that the effect of granting the injunction would be to compel his return to his old employment, with the risk of losing it the very next day by a summary dismissal. The manager could, of course, recover such damages as he was able to show that he sustained on account of the breach of said promise by the actor, but could not, for the reasons above stated, prevent him from earning a livelihood elsewhere.

THE DUNLAP SOCIETY REVIVAL.

The Dunlap Society, named after William Dunlap, New York's first historian, the Park Theatre's first manager, and one of the earliest American playwrights, will shortly be reorganized on a more solid and permanent basis by a committee which includes Joseph Jefferson, Joseph S. Ireland, Laurence Hutton, John H. V. Arnold, Beverly Chew, A. M. Palmer, William Winter, Brander Matthews, Augustus Daly, Thomas J. McKee, William L. Reese, Edmund C. Stedman, S. P. Avery, Jr., Henry Harper and other prominent members of the world of art and literature.

This reorganization is in compliance with the desire of many of the members of the former society which, owing to the loss of its most energetic officer, Harry Edwards, and other prominent members like Booth, Barrett and Gilbert, suspended in 1891.

The purpose of the society is the publication for private circulation of papers of interest to lovers of the drama. The first paper to be put forth is an carefully prepared work on the stage by Chief Justice Charles P. Daly. Other papers whose publication is contemplated are from the pens of Thomas J. McKee, Paul Leicester Ford, Saragoga, Arnold, William L. Reese, and Laurence Hutton.

The president of the society is Douglas Taylor, the treasurer Daniel Frohman, and the secretary E. J. Wendel.

The membership, which is to be very select and limited, will be announced next month.

THE AMERICAN THEATRICAL EXCHANGE.

The special features of routing attractions and securing the best theatres and terms for patrons, as adopted by the American Theatrical Exchange has met with general approval by the many attractions being now booked through its offices. A prominent manager wrote that he considered the saving alone in railroad fares on his season's route was double the amount he had paid for his booking, to say nothing of the status of the theatres and cities and terms secured. The applications for bookings from the better class of attractions is treble that of any previous season, and shows that managers of attractions have confidence that they will receive the best returns for money invested. The American Theatrical Exchange has so increased its facilities for securing late open time from all parts of the country that it can fill a route at the shortest notice. The telegraph department has been made a special feature. Five companies are now being routed out to the Pacific Coast and return over various routes, three over the Northern Pacific, the others via the Union and Southern Pacific.

A CHARGE OF PIRACY DENIED.

Walter S. Craven, writing from the American Dramatists' Club on Saturday said: "I wish *The Mirror* would favor me by placing Harry Corson Clarke under the category of 'The Black Flag.' He has been playing my comedy *A Matrimonial Maze*, in Salt Lake City, without my authority." In connection with this *The Mirror* has received a telegram from Mr. Clarke in which he says: "I have proof that Craven has given permission for one week at Salt Lake."

REFLECTIONS.

Charles E. Fisher will direct the stage in the coming production of *Julius Caesar* by George C. Milne at the Broadway Theatre.

The Derby Mascot company has closed its season.

Walker Whiteside closes his season on Feb. 15.

The Land of the Midnight Sun will close its season on Feb. 12.

Lodowski Young has joined The White Slave company.

James R. Smith has resigned from The Trip to Chinatown company because of temporary sickness.

Isabelle Coe, wife of Frank McKee, will play the leading female role in A. M. Palmer's production of *An Absent Boy* at the Garden next month.

It was announced yesterday that James Edgar Bain Earl, a non-professional, and Luella Maude Hope Booth were married in Paterson, N. J., on Dec. 19.

The Woman's Press Club of this city is to give a St. Valentine's breakfast at the Tuxedo, Fifty-ninth Street and Madison Avenue, on Friday.

There was a rumor last week started by a telegram to the New York papers from Chicago that Minnie Dupree, of the Burmahcast, was engaged to be married to Langley, the millionaire. When seen by a *Mirror* reporter Miss Dupree declared that her private affairs were no one's business but her own and she did not see fit either to deny or affirm the rumor.

Vera Denoe, who supported J. H. Wallack, the equestrian actor, on his recent English provincial tour, is due here on Wednesday.

Adelaide Russell, who has been seriously ill with peritonitis, is convalescent. Miss Russell owes her recovery to the skill and treatment of Dr. Caravia, who attended her.

Roselle Knott resigned from the Cotton King company to attend her late husband, Edward Knott, on his sick bed. Mrs. Knott will be remembered by her clever work as Diane in *Paul Kaurer*, Marcel with Richard Mansfield and for the past two seasons in the leading role in *The Cotton King*.

Maude Harrison will play the part of the heroine in *For the Crown*, which was originated in the Paris Odéon by Bozsa, the Russian actress, who created a most profound sensation.

Joseph Brooks is spending all his waking hours in reading plays submitted for W. H. Crane and Burr McIntosh.

Rehearsals for Margaret Mather's company

begin to-day Tuesday at the American Theatre.

It is said that several recent advance notices of *In Sight of St. Paul's* announced by original cast, including Sydney Armstrong and John T. Sullivan. Miss Armstrong did not play in the piece after its Boston production, and John T. Sullivan has not been in it for several weeks.

Marie Komerell is playing Martha with the Hubert Lathrop Faust company, replacing Oliver Coolidge, who closed on account of sickness.

Laura Almogorino was highly praised by the Pittsburgh press for her acting in *Verdugo* in that city.

Jerome Anthony, who is with Walk & White, while this season is doing excellent work with that star. The Chicago and Toronto press speak very highly of his performance of *Hamlet*.

Lodowski Young joined the White Slave company on Monday for the rest of this season.

Manager William White telegraphed from Marietta, Ga., last Tuesday, Jan. 10, in *The Star Gazer* turned people away here last night. Receipts \$800.

Kortland Calhoun, late of the Calhoun Opera company, is now playing *Charlie Ross in Ross and Ross*. W. H. Fawcett is now business manager of this organization.

The Edwin Ferry company are reported to be playing to excellent business in Texas cities.

After a nine days' confinement with a sprained ankle, Ed J. Heron is back playing the old part of Tupper in the Cotton King. Mr. Heron says he has several offers for next season, among them one to play in London.

Fred Schwartz has just finished an eight weeks' tour of Mexico with the Tuxary Opera company, of which he is business manager. Mr. Schwartz sends *The Mirror* a box of Mexican cigars from Vera Cruz as a specimen of the quality of smoke produced there.

Olga Nethersole closed a very successful engagement in Philadelphia last week. Charles Frohman says that the receipts on Saturday night were more than \$2,000. It is evident from the articles reviewing Carmen in the Quaker City press that Miss Nethersole has wisely modified the ecstasies of the Carmen kites as it was revealed originally in this city at the Empire Theatre.

Ernest Leicester, leading man of the Olga Nethersole company, planned to give an elaborate dinner to a number of friends at the Lotus Club on Sunday evening. The invitations were countermanded on Saturday owing to the fact that Mr. Leicester received a telegram from London announcing the death of a near and dear relative.

Amid complaints of bad business from nearly every section of the country it is gratifying to hear of the large receipts that are the rule over the Greenwall Theatrical Circuit company's chain of theatres. Minnie Madden Fiske recently completed a four weeks' tour of the Circuit and standing room was the rule. Lewis Morris completed an engagement at Atlanta last week where he played to the capacity of the Lyceum Theatre at every performance. This week the Greenwall Circuit is presenting Fanny Davenport, Hermann Henry Irving, Friends and Mexico, Robert Mantell, Robert Ingersoll, Henry E. Dixey, Sir Fair Virginia and A Texas Steer.

LETTER TO THE EDITOR.

HUMMEL REPLIES TO BROOKS.

NEW YORK, Feb. 5, 1896.

To the Editor of *The Dramatic Mirror*:

Sir—Will you permit me, both in the interest of *the Greenwall*, a most estimable actress, as well as in my own behalf to take issue with Mr. Jos. ph Brooks? In his comment in last week's *Mirror* about theatrical contracts Mr. Brooks says:

"Some time ago a young lady was engaged for Mr. Crane's production of *Brother Jonathan*."

She was engaged on the understanding that if the authorities Martha Morton, found her competent (or the part she would be retained for the season. Miss Morton did not deem her competent. She received two weeks' salary—said Mr. Crane. She had a glib-tongued lawyer, who bulldozed the tender-hearted party. The young lady received not only money she would have earned had she at all with us, but was awarded by the jury money for extra weeks which we did not pay."

First. It had not been claimed by Mr. Crane or Mr. Brooks, from the beginning to the end of the case, that Miss Sherwood was engaged on the condition of Miss Morton's approval. The first intimation of this contention I find in your last week's article.

Second. Mr. Brooks wrote to Miss Sherwood to call at the Star Theatre in reference to her engagement, and accepted her services for a specified term because of her prior success as Jane in the comedy of that name, and this without the slightest reference to Miss Morton's endorsement.

Third. The claimed cause of Miss Sherwood's dismissal, however, was that she was incompetent—hence her discharge.

To have left so uncalled for a stigma on the reputation of one of the bravest toilers in a profession where a good name is one's main stock in trade, would have been an admission of the truth of a charge, which a jury of disinterested commercial gentlemen, not influenced by a glib-tongued lawyer out entirely guided by their oaths and consciences, quickly renounced, finding a verdict for the young lady, which judgment was sustained in two appellate courts—thus concerned in by no less than seven unprejudiced judges.

Fourth. Not two weeks' salary—not one week's salary—even not one penny did Miss Sherwood receive, nor was provision made or excuse tendered for dismissing her in the middle of the theatrical season, with the damaging intimation that she was an incompetent actress.

It was Miss Sherwood's clear, unimpeachable statement which awarded her the money for the specified term of her contract, and not for extra weeks Mr. Brooks' company did not pay.

W. H. Crane is a jovial, good-natured gentleman—so is Joseph Brooks. They have been my clients, are my friends and I yield to no one in my respect for their managerial tact, yet, fealty to one of the working people of the profession, whose reputation fully equals that of these managers, demand my correction of Mr. Brooks' story, which, in justice to Miss Sherwood, should receive the same prominence in *The Mirror* as the unexpected and unmerited assault on her.

Very respectfully, A. H. HENSON.

MARRIED.

BURNS, STEVENS—John Burns and Emma Stevens, in Worcester, Mass., on Jan. 30.

EARLE, BOOTH—James Edgar Earle and Luella Maude Hope Booth, in Paterson, N. J., on Dec. 19.

FISKE—PALMER—On Saturday, Feb. 8, at the residence of the bride's parents, 25 East Sixty-fifth Street, by the Rev. Dr. E. Walpole Warren, rector of St. James' Church, Lyman Otis Fiske to Lily H. Palmer, daughter of Mr. and Mrs. A. M. Palmer.

KERR—VON ZALIER—C. Herbert Kerr and Agnes Von Zulier, in Rutte, Mont., on Jan. 25.

LE DUC—WILCOX—E. H. Le Duc and Eda Wilcox, in Kalamazoo, Mich., on Jan. 22.

WARDE—EPSTEINE—Stanley Ward and Amelia Epstine, in Quilmore, Tex., on Feb. 1.

DIED.

MARRIS—Claude Dupuy Marris, in Paris.

MURPHY—George P. Murphy, in Paterson, N. J., on Feb. 9.

SCULLY—Neil Scully, in Aspen, Col., on Jan. 31.

SARGEANT—Henry Sargeant, in Leeds, England.

WOTHERSPOON—Mabel Wotherspoon, in Dorchester, Mass., on Jan. 17, after a short illness.

GAWAIN'S GOSSIP.

A Breezy Letter Dealing with Theatrical Persons and Plays in London.

London, Jan. 27, 1896.
Some *Lost Angels* and a *Moral* would not be an apt description for any story in which any new English artist novelist might wish to describe the present state of feeling in the Higher Theatrical Circles. For in and around the said H. T. C. little else has been talked of for the last few days than the ignominious failure of Henry Arthur Jones' latest theological sexual five act disquisition, *Michael and His Lost Angel*. Like your fellow playwrights and critics in New York city our London ditto ditto were not slow to express dissatisfaction at this unpleasant theatrical but never dramatic sermon. The dissatisfied faction of the said playwrights was signified in the usual manner, namely by their severely staying away from the theatre.

Among the London critics, William Archer, that intense devotee, but otherwise worthy champion, raved enthusiastically concerning this strange production. In his weekly *World's* article on Henry Arthur Jones he ever is whatever strange falls he may take upon himself to regard *Michael and His Lost Angel* as a work that would wipe away all such "trivial fond records" as have been established by our famous predecessors, Euripides, Sophocles, Shakespeare and Co. You have seen the piece, for its production in your city was simultaneous with that in our own. There is, therefore, no need for me to give you at this hour my own impressions of this "play." It is enough to add that notwithstanding Archer's gush and the splendid way in which Forbes Robertson and Frederick Harrison produced the play, it was withdrawn from the Lyceum last night, after the stupendous run of ten nights. Much as I respect my old friend Jones and admirable as I think most of his work to be, I must confess that I regard this failure as one of the most deserved I have ever met.

The aforesaid Forbes Robertson has retired from the Lyceum management in order to prepare for production there on or about Feb. 26 of an English version of *Coppee's Four in Couronne*, which version has been made by that excellent new poet, John Davidson, and therefore should be well made. It may be that the somewhat variable star, Mrs. Patrick Campbell, will return to play in this piece—a version of which, as you know, has already been prepared for the American stage. Meanwhile Oscar Barrett's pantomime *Robinson Crusoe*, which hitherto was only played of afternoons, has taken the *Lost Angels'* place of nights, and has proved much more tolerable and to be endured. I am afraid, however, that the failure of Jones' play will hang like a cloud for some time over the box office as regards evening seats.

Forbes Robertson, who, like the late Brownie, was ever a fighter, duly turned up on Sunday night at the twelfth annual dinner of the Playgoers' Club, as per promise, to respond for "the Drama," which he did in his best manner. His chief point was that managers should in producing plays ever consider the public taste. This being so, let us hope that this fine actor and conscientious manager will now see his way to avoid the production in the future of any more so-called "problem" or "sexual" plays. For our "public taste," like that shown of late even more strongly by you Americans, is not in favor of that class of piece. Wherefore your and our state is the more gracious, as Bakespeare's Hamlet would say.

Speaking of the "problem" or "sexual" drama, Miss Cynthia Brooke, a beautiful and clever young actress, who in addition to many another artistic impersonation has made her chief mark as the representative of The Second Mrs. Tanqueray and The Notorious Mrs. Ebbsmith, around the provinces in Fred G. Latham's companies, is worthy of attention. Latham, who runs six or seven touring companies and is also business and stage manager for the Gatti's at the Adelphi, recently espoused the fair Cynthia, who is "brassy" as well as beautiful.

The Trilby boom continues strong here, at least as far as the Haymarket is concerned. The one hundredth performance was reached on Monday, when Beerbohm Tree shed upon all corners a lovely souvenir containing portraits of Trilby, the Laird, Little Billee, Taffy, Madame Vinard, and, of course, Svengali, otherwise Tree. Tree, in making a little speech his custom always at such functions, said he hoped to see us all on the two hundredth or three hundredth night. But he is reported to be already tired of the part (which he plays splendidly), and to long once more to have a shy at the classical drama.

One Trilby has, however, gone by the board—or shall I say off the boards. At least it will have gone by to morrow night. This is the burlesque, *A Model Trilby*, which actor-author Brookfield and critic playwright Yardley prepared for Nellie Farren's managerial venture at the Opera Comique. This theatre will anon be taken over by the ubiquitous Sir Gus Harris for the trying of a new Irish opera composed by Dr. Villiers Stanford entitled *Shamus O'Brien*. This Trilby venture has, alas, cost our Nellie (so long the idol of the Gaiety) between five and six thousand pounds. Every one is very sorry for her, for she has not only behaved pluckily but also generously to all concerned with her. It was a high trial to take a house so heavily handicapped by failure as the Opera Comique—especially as she was not herself able to play. On Sunday night Nellie will somewhat console herself by taking the chair at the Playgoers' Club while Seymour Hicks (part author with George Edwards of the Adelphi drama, *One of the Best*, and one of the chief comedians of the Gaiety) will lecture on "Burlesque." The chairwoman could say a few words on this theme and she chose. And perhaps she will choose.

As to Trilby, C. I. Abud has two companies going well in the provinces, and Arthur Roberts' funny Trilby Trilby in *Gentleman Joe* at the Prince of Wales' continues a most popular morceau. Successful, also, is a more recent skit called *Treelby*, played by Miss St. Cyr and Charles Raymond at the Palace, where the tableaux vivants come from, and where the County Council refused to allow the same promenade privileges as permitted to the Alhambra and even of late again to the Empire. The Trilby songs of the saucy Marie Lloyd and of the sometimes sultry R. G. Knowles have achieved gift edge success in the leading variety halls. Moreover, the wizard Herat talks of doing an illusory burlesque called *Trilby Topsy Turvy*.

At the said Palace, one of the most splendid variety theatres in London, they have just turned on a fine new series of the aforesaid *Tableaux Vivants*. Of the fourteen pictures only two are of the kind to make you blush from the crown of your head to the soles of your Trilbies. The others are mostly of strong patriotic interest to fit the patriotic boom which is at present rife in our theatres and halls. The final picture, a reproduction of Tennyson's recent *Punch* cartoon, showing Britannia "Ready," is a most striking affair, and arouses the audience to a high pitch

of martial and national fervor. The music is by Alfred Plumptre, orchestra chief of the Palace. He is a melody merchant long known in Australia, and I think also on your side.

Another house which has had to close is the Co. rt, where misfortune has been far too rampant of late. The Rivals, with Mrs. John Wood as Mrs. Malaprop and William Farren as Old Absolute drew no money to speak of and the late venture there namely, All Aboard, with a fine group of low comedians including Willie Edouin and Fred Kaye fared no better. It was with-drawn a few nights ago after a short, sharp struggle. Edouin has indeed had dreadful luck for a long time, and now that he is free from the Strand, where he lost so much, I should advise him to go into the "halls," where his clever wife, Alice Atherton, is making a huge success.

Business has also dropped at the G. rrick and as a consequence Willard has announced the last weeks of *The Professor's Love Story*, and is preparing a new play. It is said to be of quite a Kisher Jewish interest.

That hitherto most unfortunate of our newer playhouses—formerly the Trafalgar, but now the Duke of York's—was reopened by its latest managers, Messrs. Charles Cartwright and Henry Dana, last night with *The Fool of the Family*, a three-act play, by Fergus Hume, author of that once celebrated shilling shocker, "The Mystery of a Hansom Cab." Hume calls his play a "comedy," perhaps because it is at one time wild farce and at another extreme melodrama. But call it as one may, one cannot call it a success. The story shew how a supposed nincompoop of the kind poor H. J. Byron loved to write and play, outwits and exposes a disguised burglar and his female accomplice who has meanwhile wound herself around the heart of the Fool's wealthy uncle after the fashion of the lady in *L'Aventuriere*. The characters speaking the most stagey of stagey give themselves away to each other at every turn, and indeed the whole piece is of the most ancient artless type and certainly is not calculated to recoup the above named two plucky boys for the many moldiers they lost over Her Advocate and Tommy Atkins. Cartwright played well as the Fool, especially in the stronger scenes. But he ought to have played the oily and cunning burglar, which was represented by young Henry Irving, the betrothed of the Haymarket Trilby—alas Dorothea Baird—my blessings on them both!

GAWAIN.

ARTHUR DUNN.



ARTHUR DUNN AND CHARLES PUSEY.

This odd looking picture represents that clever little comedian, Arthur Dunn, who is making the hit of his career in *Excelsior*, Jr., at Hammerstein's Olympia. The other man in the picture is Charles Pusey, who appears in several scenes of the burlesque with Mr. Dunn. The dissimilarity in their sizes affords opportunity for fun making of which they take the fullest advantage to the great satisfaction of the audience.

Arthur Dunn made his debut in the world in the City of Churches. At an early age he emigrated to the City of Theatres, and made his first bow to an audience at Tony Pastor's Theatre on the Bowery, in a song and dance act, in which he was quite successful. He traveled the country for a number of years, and finally joined Ezra Kendall, who married his sister. He remained with Ezra Kendall in a Pair of Kids for several seasons. He then joined the forces of David Henderson, and appeared in all of his productions, including *Ali Baba*, *Sinbad*, and *Babes in the Wood*. He joined Edward E. Rice at the beginning of the present season and is quite pleased with his success in New York. His friend, Pusey, who plays *Vendetta* in *Excelsior*, Jr., has been with Rice for two years. Although they fight a fierce duel every evening on the stage, they are the best of friends in private life.

THE UNLUCKY THIRTEEN.

W. H. Crane was casually glancing at a play bill of The Governor of Kentucky one day soon after the first performance of that play at the Fifth Avenue Theatre when he discovered with dismay that there were exactly thirteen *dramatis personae*, no more, no less. Mr. Crane dashed on his hat and overcoat and hurried off to the "den" of Franklin Fyles, where that playwright was discovered, as usual, hard at work.

"I am not superstitious," said the comedian, "but I do not like the idea of acting alone with twelve other people. We must have fourteen in the cast."

Mr. Fyles cudgelled his brains and, after reading the play several times over, decided that a Mr. Lennard who is often alluded to in the play but never appears in person, could be plausibly introduced. At the next matinee the new character was played for the first time by George F. De Vere. All the people in the company who had been much perturbed at the sudden realization of being an unlucky thirteen were accordingly comforted by Mr. De Vere's added presence.

A FINE THEATRE DESTROYED.

The Altmeyer Theatre, McKeesport, Pa., which was one of the finest theatres in Western Pennsylvania, and valued at \$140,000, was burned to the ground on Feb. 8. One person was killed and several injured. The theatre was erected in 1892 and had been successfully managed by R. B. Beane.

SAID TO THE MIRROR.

PHILIP BRIN: "The new Brin Opera House, Terrill, Tex., has done a very satisfactory business, considering its late opening. I credit the large part of the season's bookings to my ad. in THE MIRROR."

CHARLES E. BLANEY: "They say the West is bad, but good attractions get money anywhere. We have been in the West five weeks, and business with A Ragsack Check has remained as good as it was in the East, where we frequently played to S. R. O."

GUS KAHN: "The statement that W. S. Harkins was to leave The Land of the Living company is erroneous. Mr. Harkins is still with us."

FREDERIC DE BELLEVILLE: "It never rains but it pours. Since I was engaged by Manager Litt for The Last Stroke, I have received two other offers, which, of course, I declined."

PAUL GILMORE: "At the close of my season with In Old Kentucky last Spring, I signed with Sidney R. Ellis to play the lead in *Darkest Russia*. There was a little difference of opinion in regard to salary, but finally I decided to accept a compromise, arranging with Mr. Ellis that if something better came up before the regular season it would be satisfactory to him if I gave him a month's notice before rehearsals. Such a chance did come. I was offered by John Stapleton, Gustave Frohman's manager, a special contract to feature me, and a guaranteed season of forty-one weeks. That was why I gave up a very good position with Mr. Ellis. Mr. Ellis and I are as good friends as ever, and I may be with him again next season."

FLORINE ARNOLD-ANDREWS: "I have leased Michael Strogoff to William Morris, who is to make an elaborate production of it. This play was left to me by my late husband, Charles L. Andrews, who bought it from J. H. Haverly and Samuel Colville. It is the original and only genuine version of the celebrated story."

MAURICE FREEMAN: "Will you kindly mention that the Vera Freeman who died several days ago was not my wife? Three years ago I changed my name from Max to Maurice. A number of my friends have sent me telegrams of condolence, and think that it was my wife who died. I am unmarried."

HARRY HILTON: "I am not engaged, as has been announced, for the Ruby Lafavette company. I am this season studying in Boston, and am not on the road."

L. B. COOL: "I have organized the Cool's Big Stock company for the purpose of presenting first class plays, to which I have secured legal rights. Certain rival managers have been spreading reports that some of my plays have been pirated. This is absolutely false, and the paper which printed this absurd charge has retracted it in print since."

J. J. BRADY: "A misconception seems to exist regarding the plans of the incorporated company bearing Sidney Rosenfeld's name that is to begin operations with the production of *The Two Escutcheons* at the Garden Theatre on Feb. 21. It will not be devoted exclusively to the production of Mr. Rosenfeld's plays. We shall begin with his successful adaptation from the German, and shall follow it with his *A House of Cards* and *A Divorce Colony*, but other high class pieces will be sought and performed. Mr. Rosenfeld will edit them and put them on just as Mr. Daly does at his theatre."

JOHN E. HENSHAW: "My reasons for not wishing to appear at the Fountain Square Theatre, Cincinnati, with The Passing Show company should be properly set forth. When I closed my own company and starting tour to join Canary and Lederer's Passing Show company, the principal incentive that caused me to do so was the repeated assurance on those managers' part that it would be a great advantage to me to be the principal attraction of such a high class organization, playing only in high-priced houses. I added that if I were to play the smaller priced theatres I would do so with my own company, but with no one else's, thereby reaping the great monetary result they claimed to be forthcoming. In spite of this I saw my name headed the cast in the Cincinnati papers, so I had no other course than the one I have taken."

W. J. FERGUSON: "I define an actor as a man who can play at least one part in Shakespeare and play it well. The part may be a trivial one or an important one. It may be in comedy or in tragedy. Shakespeare, in my opinion, is the crucial test of an actor's intelligence."

WILLIS E. BOYER: "I have noticed reports in THE MIRROR that several companies are playing *Temptation of Money*. The companies mentioned have no right to the play, which is the property of Harry Hardy and myself."

GEORGE R. CHENNEL, manager Waller and Martell's South Before the War company: "As THE MIRROR is making such a good fight against pirates I would like to say this. A man named Stetson or Washburn is or was running an Uncle Tom's Cabin company under the title of Stetson's Uncle Tom's Cabin company, and he was billing it as follows: Stetson's Uncle Tom's Cabin company, or South Before the War. The 'Uncle Tom's Cabin' is in very small type. The reason is obvious. Now I cannot understand why a local manager will play such a company as this as several managers, with whom we have done business for several seasons, have done. They book this man six or eight weeks ahead of us and then wonder why we canceled them."

CORSE PAYTON: "The Corse Payton company closed a week's engagement at the Frothingham, Scranton, Pa., on Saturday night to the largest business ever done there. At two performances on Saturday the paid admissions were 1,136, with Rush City and Summer Showers in opposition."

LOUIS ROBBE: "The statement that Bertha Stead had attached the scenery of the Washburn Sisters for back salary is incorrect. She secured the attachment for money she considered was due her, and as the matter was so trivial, I compromised for \$20, which was the full amount of her claim."

CHARLES O. WILLARD: "The statement that one of the women members of the company I belonged to was the cause of my shooting myself has not the slightest justification. My acquaintance with the lady was but slight, rarely seeing her except at the theatre. The only explanation I can give for my rash act is that I had been studying too hard and indulging in excessive cigarette smoking."

A TEXAS OPENING.

The Gallia Opera House, the new theatre at Gainsville, Tex., was opened on Jan. 30 by Lincoln J. Carter's Tornado to an audience which filled every seat in the house. The receipts were \$8,000, the largest amount received for a single performance in that State. The new theatre will be managed by Paul Gallia, and is considered to be one of the handsomest and best equipped in Texas.

PROFESSIONAL DOINGS.



Jane Demarsy is one of the most Parisian of French actresses. She has never been cast for leading roles, but in the secondary parts that have been allotted to her she has always made a personal hit. She is a comedienne of rare charm of manner and intelligence. She is a member of the famous Gymnase company, where she originated parts in *Paris Fin de Siecle*, *Charles Demailly* and *Les Amants Legitimes*.

Mrs. Owen Marlowe has left The Land of the Living company.

The Spring tour of William Morris, in a revival of *Michael Strogoff*, will open on Feb. 27. Mr. Morris will play nearly all week stands. The production will be an elaborate one. Harry L. Keane has been engaged to represent Mr. Morris.

The Rajah closed its season Jan. 31, at Burlington, Ia.

George D. Loudon and W. L. Buchanan have become the proprietors of A Thoroughbred company. The former will act as advance agent and the latter will remain with the company.

The In Old Tennessee company, which was stranded recently in Lake Charles, La., have been taken to Orange, Tex., by F. W. Borland, formerly with Thatch er, Primrose and West.

Man to Man is a new American melodrama which is shortly to be produced in Brooklyn. The management will probably secure the services of Mr. A. S. Lipman for the leading role.

Gow's Circus Girl company stranded at Galesburg, Ill., recently.

J. M. Howard, business manager of *Sowing the Wind*, was taken ill at Montreal, P. Q., and is now at the Royal Victoria Hospital in that city.

The Chick Comedy company was deserted by its manager at Goldsboro, N. C., on Feb. 1, and left without the necessary funds to pay their board-bills. They were enabled to leave to an through the generosity of B. H. Griffin, manager of the Opera House and proprietor of the Hotel Kennedy in that city.

Helen Desmond, leading lady of the Daniel A. Kelly company, was taken suddenly ill during the performance in Southbridge, Mass., and her understudy, Miss K. g., had to finish the performance. Miss Desmond is very ill at the Hotel Windham, Willimantic. Her mother and baby are with her.

Max Figman's sister, Jenette, died on Feb. 6.

Charles Wilson, agent for In Old Kentucky, was fined \$12 at Montpelier, Vt., on Feb. 4 for posting bills on telephone poles.

A person calling himself H. Clarendon, and claiming to be advance agent of the Metropolitan Players, managed to raise a small sum of money in Lawrenceburg, Ind., by inducing the manager of the opera house there to cash a bogus draft.

After the performance of Rob Roy at Grand Rapids, Mich., a prominent citizen announced from the stage that President Cleveland had appointed Edwin F. Uhl, formerly of that city, Ambassador to Germany, whereupon the audience gave three cheers for the President and Mr. Uhl.

The new opera house at Livingston, Mont., was burned Jan. 31. The origin of the fire is unknown. Loss, \$20,000; insurance, \$22,000.

A new theatre is to be constructed at Manchester, N. H., which will be known as the People's Theatre, and under the management of Cliff W. Grant, will be run as a popular price house.

Miss Santje, of the Coon Hollow company, was ill last week with measles. Her part was filled by Bessie Taylor. Miss Santje was able to appear on Monday.

Stuart Robson on Monday night in Hartford put on a curtain raiser by C. E. Callahan, entitled *Blue Sulphur*, in front of Mrs. Ponderbury's Past.

Encouraged by the decision in the case of Smith vs. Robson, Louise Galloway has brought suit against the management of the Coon Hollow company. Her contract reads "for a period of less than ten months," and contains a clause allowing two weeks' notice on either side. A peculiar circumstance is that the management offered to erase this clause when Miss Galloway was engaged, but she insisted on retaining it.

Several New York papers published that Augustus Pitou was negotiating with R. A. Barnet for the rights to Jack and the Beanstalk, produced in Boston last week at the Tremont Theatre. Mr. Pitou did not even witness the performance. He was in Boston arranging for a four week's production of *Mme. Sans-Gene* at the Boston Theatre.

John Jack is playing Uncle Tom with John F. Smith's company. He is praised by the Wilkes-Barre papers as the best actor of the part ever seen there. The Eva of Little Violet Fisher is also commended for its simplicity and naturalness. She is a daughter of Charles E. Fisher, and a grandchild of the famous Alexander Fisher.

Manager John Burns, of the Two Johns company, and Emma Stevens, of the Zero company, were married on the stage of the Front Street Opera House, Worcester, Mass., on Jan. 30, during a performance of the latter organization.

The members of the St. Patrick's Dramatic Circle gave a performance of a new adaptation of *Love and Law* at St. Stephen's Hall, Buffalo, recently.

Carlton Webb, of Rhea's company while in Ottawa, Canada, on Jan. 20 was received at the Government House by the Countess of Aberdeen, who presented him with a photograph of herself on leaving.

Carrie Roma, prima donna U. S. Marine Band, Leona Consens, contralto, Robin Hood company, Ida Goldbold, soloist, Sousa's Band, and Phila May, have joined hands and now comprise the Verdi Ladies Quartette.

VAUDEVILLE STAGE

A CLEVER COMEDienne.



LILLIAN HARPER.

Among the younger performers on the vaudeville stage none gives greater promise than Lillian Harper, whose picture heads this sketch. Miss Harper is a petite, pretty girl, whose specialty consists in singing up to date songs in a catchy way.

She was born in New York city, and ever since she can remember she has had a longing to perform for the amusement of the public. She began her career five years ago, playing a small part in Struck Gas. After that she appeared in other farce-comedies, including a season with Keppeler's Fortunes, in which Gus Williams starred.

Last season she played the ingenue part of Daisy, the street waif in The Country Squire, with Archie Boyd. Last April she made up her mind to go into vaudeville, and since then has filled a number of engagements to the great satisfaction of the managers and the public. She has appeared with success at both of Proctor's New York houses.

Many people have remarked Miss Harper's striking resemblance to Lotta. It is not as apparent in this picture, which conveys no idea of the glint of gold in her hair, and the chic expression of her face when she smiles. When Miss Harper was playing in Boston one time, Lotta's mother, Mrs. Crabtree, came to the theatre several times during the week and watched her performance with the greatest interest, because the little comedienne reminded her so much of her talented daughter.

Among Miss Harper's song hits are "You Don't Have to Marry the Girl," "She Wanted Something to Play With," and "You Know the Kind of Thing I Mean."

THEATRES AND MUSIC HALLS.

Koster and Bial's.

Paul Martinetti's long promised production of his pantomime, Robert Macaire, is the feature of the bill this week. The piece is staged in a very elaborate way, and a ballet of sixty lends a picturesque effect to some of the scenes. The full cast is as follows: Jacques Strop, Paul Martinetti, Robert Macaire, Alfred Martinetti, Charles, John Heard, Sergeant Loupy, Emile Josset, Pierre, E. Lapucci, Mons. Dumont, M. Brignolla, Marguerite, Josephine Michells, Clema-tine Dumont, Clara Angler. The rest of the programme is furnished by the Allisons, duet tists and dancers, Paul Cinquevalli, king of jugglers, Mons. Bernito, the double voiced mimic, Woodward's trained seals and sea lions, Mons. La Roche, spiral ascensionist, Marthe Marthy, French comedienne, Rosie Rendel, transformation dancer, and the Craggs, gentlemen acrobats.

Tony Pastor's.

Another good bill is offered this week, which includes John and Emma Ray in their Irish comedy sketch, Polly Holmes, "The Irish Duchess"; the Newsboys' Quintette, singers; the Midgley's, juvenile sketch artists; Lizzie and Vinnie Daly, dancers; George E. Austin, comedian on the slack wire; Shayne and Worden, society sketch team; Dixon and Lang in a new act, Lottie Rogers, serio-comic; Three Martinetti Brothers, crobats and athletes; Joe Lewis, hand balancer, Kissell and Sultana, musket drillers; Major Newell, skate dancer, and Tony Pastor in songs and ballads.

Proctor's Pleasure Palace.

This week's long list includes the Marlo-Dunham Trio, horizontal bar artists; Granto and Maud, slack wire act; The Bengalis, French midget comedians; The Donatos, one-legged clowns; Mlle. Frassetty, acrobatic dancer; Les Andors, transformation dancers; George Lockhart's comic elephants; the Coochee-Coochee dancing bear; Frank Blair and Edith Murilla, sketch artists; Gus Bruno, dialect comedian; Mathews and Bulger, parody singers; the Sisters Don, dancers; Carroll and Hines, negro comedians; Charles Lillon, strong man on the slack wire; The Four Mosers, acrobats and jugglers; the Salambs, electrical dynamic wonders; Sadie May, serio-comic; Vivie Nobriga, sou-brette, and Jennie Robie, comedienne.

Keith's Union Square.

Mr. and Mrs. Sidney Drew are the stars this week. They appear in a new comedy called In Clover. La Bella Carmen, a wire dancer, makes her American debut, and Adonis Ames makes his New York reappearance. Others in the bill are the Avolos, horizontal bar experts; the Kurachins, perpendicular pole performers; Thorne and Carleton, comedy sketch artists; the Lamont Family, acrobats; Harding and Ah Sid, acrobatic comedians; La Porte Sisters, duet-tists; the three Marvelles, grotesques; Frank Latona, the tramp comedian; Brown and Watson, expert jumpers; Carlisle's dogs; Annie Whitney, singer and monologue artist; Dick and Alice McAvoy, comedy duo, and John Hazel, cornetist.

Proctor's.

The Black Patti (Sissieretta Jones) heads the list this week. The other entertainers are John W. Ransome, "The Ruler of New York"; Bonnie Thornton, comedienne; the Photo Pinaud troupe of French grotesques; the Bruet Rivieres,

singers and mimics; Watson and Hutchings, German comedians; Mathews and Bulger, parody singers; the Coochee-Coochee dancing bear; Haines and Pettingill in their new act, Uncle Sam vs. John Bull; Daisy Mayer and her pick-aninnies; Gertrude Mansfield, comedienne; Morton and Slater, comedy duo; Mlle. Olivette and E. S. Livingston, mind readers; Lillian Ackerman, George Mozart and Vivie Nobriga, serio-comics; Clara Beckwith, aquatic exhibition; Millie Bertina, contortionist and hand-balancer; and Freeze Brothers, equilibrists.

Hammerstein's Olympia.

The magnificent production of Oscar Hammerstein's new opera-ballet spectacle, Marguerite, is the feature of the bill this week. The other numbers are furnished by Jane May, comedienne and mimic; Mons. O'Gust, the French clown and imitator; Virginia Aragon, queen of the high wire; Fanny Wentworth, the Female Grossmith; Carl Hertz, illusionist; P. Castor Watt, change artist; Sadi Alfarabi, Russian equilibrist, and the Leamy Troupe on the electric revolving trapeze.

LAST WEEK'S BILLS.

TONY PASTOR'S.—Kitty Mitchell finished her month's engagement here last week in triumphal fashion. The patrons of Pastor's have grown to like her exceedingly, and they will await her return with impatience. Since her first appearance she has grown steadily in favor. She sang the same songs last week as before, and made her usual hit, Hughey Dougherty made his stump speech in his inimitable, straggling way, introducing hits on the bond issue, the Venezuela question and other timely topics. Pearl Andrews imitated Ada Rehan, Frank Bush, Al H. Wilson, Yvette Guilbert, Denman Thompson, Maggie Cline and Vesta Tilley, and was warmly applauded. Millie Bertina introduced a new contortion act in which she posed very gracefully.

The deep contralto voice and picturesque dress of Gyori Juliski brought her many encores. The Valdres did some astonishing things on their wheels. The Nelson Trio sang songs, cracked jokes and danced. The stout member of the troupe had to stand a lot of goodnatured chaffing on her weight. P. C. Shortis played the banjo and violin in the manner which has made him a favorite.

Acrobatic acts of a diverting character were done by Kent and French, Mlle. Valesca, Mlle. D'Almas, and Mlle. Tatali, Campbell and Campbell's sketch, At Home, was amusing. Deltorelli and Glissando combined fun and music. Tony Pastor and Charlotte Ray sang some new songs, and John D'Almas showed what patience can accomplish in the training of monkeys, apes and bears.

KEITH'S UNION SQUARE.—James A. Ten Eyck and Fred A. Plaisted gave a novel exhibition of their abilities as oarsmen last week. They sat on rowing machines which were connected with small sized shells attached to rods which moved as they rowed. The announcer explained the work as the exhibition progressed. The oarsmen gave imitations of different styles of rowing, and wound up with a hotly contested race.

Bentley and Cameron made a hit with their original musical act, "Willie Wants to Smoke." The hat business, which is a feature with almost every musical team, is made very funny by these performers. Morton and Mack introduced their unique Irish act, in which some good bagpipe playing and dancing were the features. The Vaidis Sisters revolved on their trapeze to the delight of the gallery gods, who rejoiced that the performance was brought up close to their part of the house.

Mr. and Mrs. John Mason repeated their sketch, Criss-Cross. Mrs. Mason sang De Koven's "Past and Future," accompanying herself on the piano, in place of the newsboy song she used before. Mr. Mason made no change. He would do well to adopt the suggestion made in this column last week. Harry La More gave a grotesque performance on the slack wire, finishing with a skirt dance, made up as an old maid. John and Nellie McCarthy sang their parodies in clever fashion. Conway and Leland did some one-legged acrobatic comedy work which was amusing. Joe Hardman told some jokes very quickly.

Other acts were contributed by Hewelt's Marionettes, Les Trios Freres Mathias, the Quaker City Quartette, Howard and St. Clair, Sankey Brothers, and Eddie Evans.

HAMMERSTEIN'S OLYMPIA.—Jane May, who has hitherto appeared only in pantomime in this country, made her debut as a vaudeville entertainer last week with success. She sang several songs, including a drinking ditty, a laughing song and "The Gay Tom-tit," in which she gave an imitation of Letty Lind with a very graceful dance. She concluded her performance with a very clever imitation of Sarah Bernhardt as La Tosca, which was warmly applauded.

Carl Hertz introduced his latest sensational illusion, Vanity Fair, which proved quite diverting. He also performed several amusing tricks. Mons. O'Gust, the French clown, furnished a lot of amusement with his imitations, which were of every conceivable character. P. Castor Watt made a dozen changes of costume in sight of the audience. The Five Jees and the Six Savonas presented amusing musical acts.

Fanny Wentworth sang her "Tin Gee Gee" song and several others equally pleasing. Virginia Aragon went through her marvelous high wire act. The Leamy Troupe revolved on their cycle trapeze as usual. Sadi Alfarabi balanced and posed with ease and grace, and the Elliotts won applause by their clever handling of bicycles.

PROCTOR'S PLEASURE PALACE.—The Bengalis, two French midget comedians, were the principal newcomers last week. They sang several French songs, with a change of costume for each. Their manner and actions are very lively, and they go through their performance like veterans. Particularly good was the duet between the nursemaid and the gendarme. The trained bear which performed the Midway dance was put through a number of tricks by his trainer, before the Turkish music struck up. He was dressed in a very funny costume, and his idea of the dance du ventre amused the audience greatly.

Mathews and Bulger had some smart repartee in their act, in which they were assisted by a super dressed as a blind beggar. They also sang parodies on several popular songs. Acrobatic acts of different kinds were presented by Ella Zula and Lulu on the tight rope; Charles Lillon, strong man on the slack wire; and the Four Mosers, European grotesques.

The Photo-Pinaud Troupe made their New York debut with great success. Their act is full of snap and ginger, and they keep the ball rolling all the time they are on the stage. Many very difficult tumbling and acrobatic feats were introduced by the different members of the troupe, and all deserve equal credit.

The fun of the performance was furnished by John W. Ransome, the Mimic Fort C. W. Littlefield, and the Bruet Rivieres, French comic duet-

tists. Ransome was in clover last week, as the interest in Tammany's boss has been revived to a great extent. He will probably be able to freshen up his sketch thoroughly, on account of the Croker dinner.

Songs were sung by the Black Patti, Alonzo Hatch, Gertrude Mansfield, and Lillian Ackerman, all of whom pleased their admirers immensely. George Lockhart's comedy elephants continued on their merry way.

KOSTER AND BIAL'S.—The same excellent bill was continued last week. Marthe Marthy, the French comedienne, was applauded for her songs and imitations. Paul Martinetti gave his Terrible Night pantomime for the last time. The other numbers were furnished by Rosie Rendel, dancer; Paul Cinquevalli, juggler; M. La Roche, spiral ascensionist; Woodward's seals and sea lions; the Marlo-Dunham Trio; the Craggs, and Bernito, mimic. The show closed as usual with the living pictures.

PROCTOR'S.—Bonnie Thornton sang "The Streets of Cairo," and the Hagenbeck bear went her one better by performing the dance which is spoken of so feelingly in the song. The Twin Sisters Abbott sang their duets captivatingly. Gus Bruno won great favor with his very amusing dialect stories. The Vidocqs got a great many laughs in their act, in which a dummy figure played a leading part. Mr. Vidocq's extraordinary antics in the ballet costume were very amusing. The Donnies furnished a very entertaining acrobatic sketch, in which spade dancing and a revolving globe were introduced. Haines and Pettingill sprang seven new jokes.

Mlle. Frassetty, Les Andors, the Donatos are foreigners, but their work was no less pleasing on that account. Mathews and Bulger sang parodies and were encores. The Four Schrodes did some excellent acrobatic work. Carroll and Hines and DeVeaux and Archer were funny in their specialties.

The other features of the programme were Daisy Mayer and her pickaninnies; Clara Beckwith in aquatic sports; Monroe and Melrose, comedy sketch; Jessie Livingston Fox, serio-comic and Lydia Dreams, ventriloquist.

KEITH'S COMING ATTRACTIONS.

Resident Manager J. Austin Fynes, of Keith's Union Square Theatre, in conversation with a MIRROR man yesterday, spoke of the coming attractions for the Keith circuit. "We have a great many strong features engaged," he said, "and our bills will be kept up to the usual high standard. This week we have Adonis Ames, La Bella Carmen, and Mr. and Mrs. Sidney Drew, the Avolos and Kurachins at Union Square, and the Boston and Philadelphia houses are equally well provided with stars. Among the performers who will soon appear on the circuit are Lew Dockstad, r. Flora Finlayson, John Higgins, champion jumper of the world, Sylvester, Lolo, Lola and Leola, the Trio De Korke, Mark Murphy, of the Thrifty company; Amman, the impersonator; Sadi Alfarabi, now at Olympia; Charles Dickson and his wife; Woodward's trained seals and sea lions; and Bunth and Rudd. Florine West will return from London in the Spring and spend a month with us."

With this array of head-liners, there is no doubt that the success of the Keith circuit will continue to be as pronounced as ever.

HOPKINS' CIRCUIT.

Colonel John D. Hopkins, the vaudeville manager, has his hands as full as one man could wish, and those associated with him are prosperous and happy. The popularity and success of his Chicago ventures is uninterrupted, and the South Side Theatre in that city is now celebrating anniversary week, having opened at noon of Feb. 10, 1896, and has turned away scores and hundreds of people every week since that time. In order to give the new year the proper start, the big road organization, Hopkins' Trans-Oceanic Star Specialty company, intersperses its specialties through the drama bill. Hopkins' West Side Theatre is presenting stars and their dramatic productions, and is doing an excellent business. The St. Louis Theatre will be opened Aug. 21, for which Colonel Hopkins is now industriously engaged in booking swell attractions, and altogether the Hopkins interests may be described as prosperous as any in this country.

A TRUE BLUE AMERICAN.

Kitty Mitchell, who has been so successful at Tony Pastor's for the past four weeks, is playing at the Howard Athenaeum, Boston, this week. Miss Mitchell heard from a friend who arrived from Boston last week that she was being billed as "the latest European success," or something of that sort. She became angry right away, and sent a red hot telegram to Boston giving the managers to understand that there was nothing European in her composition, and that she did not wish to be billed as anything but an American. Miss Mitchell is to be commended for this stand. There are too many American performers who pose as "London favorites" and other things, and it is consoling to know that one woman is courageous enough to stand under the stars and stripes and declare that it is her flag, and that she wouldn't change it for any banner on the face of the globe.

AN IMPORTANT REOPENING.

Arrangements have been completed for the reopening of the Grand Opera House, Boston. As stated in THE MIRROR last week the place has been leased. The new manager is Charles P. Elliott of Chicago, who has been the general manager and director of the Hopkins Circuit Continuous Performance theatres in Chicago and St. Louis. He will open the house on Feb. 24 at prices ranging from ten to thirty cents, and will give a continuous performance which will include drama presented by a stock company and specialties between the acts. One feature of the new management will be the doing away with lithograph and bill board tickets. Instead, more space will be employed in the newspapers. Charles W. Arnold comes back to the Grand Opera House as press agent.

MISS PRICE'S DEBUT.

Business manager E. D. Price, of Proctor's Pleasure Palace, was made happy by the advent into his household of a nine pound baby daughter. The little debutante has a soprano voice, which is said to out Vaw Yaw's, and the manager will have music at home as well as during business hours for some time to come. His little son, sixteen months old, is as proud as his father of the new arrival, who has been named Dorothy.

THE FULLER ENGAGEMENT POSTPONED.

Lolie Fuller, who was to have appeared at Koster and Bial's on next Monday evening in her new dance creations, will not begin her engagement until Feb. 24 owing to her inability to cancel a European engagement. The advance sale is already enormous. Many seats and boxes have been reserved by some of the most exclusive people in the inner circles of the Four Hundred.

SHE IS NOT LIKE THE OTHERS.



KITTY MITCHELL.

Kitty Mitchell came to New York about a month ago.

She did not come from Europe, with sixteen trunks full of scrap books, and a large contract, covered with a big red seal, which stated that she was to receive the entire gross receipts of the house she was to appear in.

She was not met by a crowd of eager reporters with open note books, ready to jot down every little word she might happen to let fall from her lips.

No, she stepped from the Chicago express when it arrived at the Grand Central depot, and went quietly to her hotel, like the other passengers, and sent word to Tony Pastor that she would be ready to appear at his theatre the following evening. She did appear there, and before she had finished her first song, every man, woman and child in the house felt that the money they had passed in at the box-office had not been thrown away.

Some time ago, when Tony Pastor was in Chicago, a manager met him and asked him if he had seen Kitty Mitchell. He said no, and added that he had no particular desire to see her, as he supposed she was like the fourteen thousand and odd sou-brettes he had seen and hired and discharged during his long and eventful career.

The Chicago man insisted that Tony must see her, so after a deal of coaxing he consented to sit in a box and watch her performance. The result was just as the Chicago manager expected. Mr. Pastor recognized her talent at once. When she had finished, he went behind the scenes and congratulated her most warmly, telling her that whenever she wanted to come to New York all she would have to do would be to telegraph him that she was on her way, and he would put her in his bill immediately.

So, when her Western engagements were finished, she sent word to Mr. Pastor that she wanted to join his company, and so, on Monday, Jan. 13, she made her New York debut, as above described.

A MIRROR man called upon Miss Mitchell at her hotel one day last week and asked her to give a brief outline of her career.

"Oh, I've been on the stage a long time," she said with a laugh, "and still I'm not a veteran by any means. I began when I was four years old, playing a child's part in one of Frank Mayo's pieces. I was born in Leavenworth, Kans. When I was a baby my folks moved to St. Louis. My father was a part owner of the St. Louis Times. Remembering my appearance with Frank Mayo, I determined to be an actress when I grew up. I joined the stock company of Ben De Bar's Opera House and appeared in dozens of plays, supporting all the big stars who visited St. Louis. Owing to my mother's strong objections, I gave up acting and settled down to a quiet home life for a time, but the old ambition was in me, and I finally prevailed on her to let me go on the board again. I made my reappearance in The Kindergarten, in Chicago, to which city we had moved."

"My position in the company was second sou-brette, but within three weeks I was playing the leading part, in which I made quite a success. After that I played at the vaudeville houses in Chicago for about two years. Then I joined Gus Williams' company and played leading comedy roles with him for two seasons."

"At the time of poor Kate Castleton's death, Harry Phillips asked me to take her place in Crazy Patch. I agreed, with fear and trembling, as I knew what a favorite she was, and I was afraid the public would not accept me as a substitute. I was very kindly received, however, and got splendid notices from the papers in every town we played."

"I thought the play after that, and starred in it for some time with John J. Burke as leading man. Then I began playing vaudeville dates again, and in due course of time arrived in New York, and here I am."

"That's not a very eventful history, surely, but everyone can't have their diamonds stolen, you know, or be rescued from a burning hotel by a brave fire man, and all that sort of thing."

"What do you think of your New York hit?" asked the MIRROR man.

"Oh, I'm simply delighted," replied Miss Mitchell, with the merriest twinkle in her blue eyes. "Ever since the first night the audiences have been most appreciative. I have been here four weeks, and I hope I haven't worn out my welcome. I am going to see how the Bostonians like my ways next week, and if I make as good an impression there as I have here I shall be perfectly satisfied. I am going on the road with Tony Pastor, and when the tour is finished I shall probably run over to Europe for my vacation."

"For the benefit of those who have never seen Kitty Mitchell, it may be stated that she is equally at home in singing serious and comic songs. She is mistress of all dialects, and never fails to follow Hamlet's advice in suiti'g the action to the word. Her method of bringing out the points of a song is somewhat similar to that of Yvette Guilbert."

She differs from all other serio-comics in every possible way. She does not wear short blond wigs or abbreviated skirts. She does not use expensive dresses. She does not believe in the boy in the gallery trick, nor does she care to have the audience join in the choruses of her songs, but in the language of the county where she comes from, "she gets there just the same."

A BROOKLYN OPENING.

One of the needs of Brooklyn for the past two seasons has been a music hall. Manager C. F. Gebhardt, formerly of Huber and Gebhardt's Casino, will supply the want for the theatre-goers of the City of Churches on Tuesday evening, Feb. 17, when he will open the Brooklyn Music Hall, Fulton and Alabama Avenues. This is a new building erected on the site of Bennett's Casino, which was destroyed by fire several years ago. The new structure is of brick; it is handsomely decorated both inside and out, and it is provided with all modern improvements for comfort and elegantly embellished. High class vaudeville attractions have been booked and Manager Gebhardt proposes to present one novelty at least each week. He has been catering to the amusement seekers of Brooklyn for the past eight years. The new music hall is situated at the terminus of a dozen railroads, steam, trolley and elevated.

CHANGE OF POLICY AT OLYMPIA.

Oscar Hammerstein has made up his mind to change the form of entertainment at the Olympia Music Hall. Instead of vaudeville he will put on grand productions of opera and ballet, which he thinks will please his patrons better than variety. In speaking of the change, Mr. Hammerstein said: "There is such a demand now for the services of first-class variety performers, that it is almost impossible to get the people together to make up a first-class bill throughout. I have determined therefore to try an experiment, and I am putting on my new opera to see how the public will like that form of entertainment. If it succeeds, I shall probably present similar pieces, and gradually eliminate vaudeville altogether. At present the programme will consist partly of vaudeville, with Marguerite as the principal attraction."

PRIMROSE AND WEST'S JUBILEE.

Primrose and West continue to receive congratulatory letters on the celebration of the twenty fifth year of their partnership. Among those recently written to them is one from George H. Thatcher, who declares that the great amount of enjoyment they have furnished the public justifies one in regarding them as public benefactors. Another highly prized letter which has reached the firm comes from J. H. McVicker, who says, "I know of no phase of the world of amusement more entitled to honorable recognition than that of American minstrelsy and more deserving of a jubilee as a reward of worthy efforts in that calling than Primrose and West."

A NEW BROOKLYN MUSIC HALL.

A music hall modeled after Hammerstein's Olympia may be built in Brooklyn in the near future. Frederick Niblo, of 189 Montague Street, is at the head of a syndicate which proposes to build the house.

The company has secured an option on a piece of ground on Livingston Street, with an entrance on Fulton Street. The plans of the company and the names of Mr. Niblo's companions in the enterprise are not yet ready for publication.

THE GAIETY REOPENED.

The Gaiety Theatre on Broadway was reopened on Saturday last by John B. Doris as a continuous vaudeville house. The prices have been placed at 20 and 30 cents, and Manager Doris expects to reap a rich harvest of dollars with his new venture.

BROOKLYN HOUSES.

Hyde and Schman's.

The Meteors are here this week. The company includes Al H. Wilson, Filson and Erroll, Albini, Van Auker, McPhee and Hill, the Metropolitan T. io, Nellie McGuire, Dryden and Page, Campbell and Campbell and the Harbicks.

Star.

Weber's Olympia is the attraction. In the company are Letta Meredith, LeClaire and Leslie, Kiska, Thomas and Irwin, Dot Davenport, Mlle. Carrie, and Harry Hastings.

Gaiety.

Vaudeville takes a vacation this week, and Peter F. Dailey in The Country Sport is the attraction. A number of specialties were introduced.

VAUDEVILLE JOTTINGS.

The Sunday Herald, of Boston, on the occasion of B. F. Keith's fiftieth birthday, congratulated the continuous performance originator in a leading editorial. The Herald is a very conservative paper, and this compliment was an extraordinary one. In the editorial Mr. Keith is given the greatest credit for having done more than any other manager in this country to make the vaudeville stage acceptable to the better class of playgoers.

Irene McMay, the vivacious little com-dienne of Buffalo, is in New York. She will appear at one of the leading vaudeville houses shortly.

The Marco Simms, who have been convulsing London and Paris for some time past, will make a tour of the Keith circuit next year, after their engagement at Koster and Bial's.

Charles Dickson will play a return engagement on the Keith circuit. He was obliged to decline a very liberal offer from Weber and Fields in order to fill the Keith engagement.

John W. Ransone has signed with F. F. Proctor for seventeen weeks.

Bunth and Rudd have improved their specialty. They have introduced a third man, who helps in the fun-making.

Hilda Thomas and her husband, Frank Barry, made a hit during their recent engagement at Keith's Boston Theatre.

Sadie Hasson, formerly star in A Kentucky Girl, is appearing in vaudeville in Chicago.

The living pictures will not be shown at Koster and Bial's while Loie Fuller is there. Her performance will take up every bit of the big stage, and so the merry models and posers will have a four weeks' holiday.

William C. Morrison, who was formerly leader of the orchestra of the Bijou Theatre, has accepted the same position in Daly's Star Theatre, Hoboken.

Harriett Vernon, the English music hall star, will make her American reappearance shortly at Koster and Bial's.

Weber and Fields promise a notable cast for their farce-comedy, A Trolley Party, which opens in Chicago March 1. This is an innovation for those clever comedians and managers, and if it succeeds they will probably branch out extensively in this line. A Trolley Party is said to be a very amusing piece of work.

Judge Dabier in the Circuit Court of Baltimore signed an order last week in the habeas

corpus proceedings brought by Richard Garnella, a variety actor, for the possession of his child, who was left in the care of Mrs. M. A. Riggs, of Baltimore, when Garnella's wife, an actress, separated from him. The Judge decided that the child should be placed in the care of another aunt, Mrs. Eleanor Garnella, and should be allowed to see her father. The court retained jurisdiction.

Nellie Lawrence, serio-comic, and the Shepleys, musicians, made big hits at the Bon Ton Theatre, Jersey City, last week.

Pollie Holmes, who has been quite ill with appendicitis, has recovered and is appearing with Hyde's Comedians.

Ida Fuller did not do Loie Fuller's dances at the Casino last week, so La Loie will have the field to herself when she opens at Koster and Bial's on Feb. 24.

Low Dockstadter returns to Keith's Union Square next week. He will present an entirely new satire, in which he will discuss the political and social questions of the day.

Dave Marion's benefit at the Imperial in Chicago last week was a great success.

Ringling Brothers will open their circus season in Chicago this year at Tattersalls' big building. They anticipate another successful tour.

Helene Mora has returned to the vaudeville, and is singing her deep baritone solos with Hyde's Comedians.

The leader of the colored band in On the Mississippi got into a row with the stage carpenter of the Cleveland Theatre on Wednesday evening last, and was laid up for several days as a result.

A new negro song called "Love Me, Do," has been composed by Richard Stahl.

During the performance of Virginia Aragon on the high wire on last Monday evening at Hammerstein's she slipped and, in falling, caught her wrist on the wire, scraping it quite badly. She insisted on being hauled up to the wire again, and pluckily finished her performance amid a storm of applause.

Papinta is taking a well deserved rest after her successful engagement of eighteen weeks at the City Trocadero, Atlanta, Ga. She has returned to New York.

W. B. Wood, of Wood and Shepard, and Jessie Merrillees, of the Town Topics company, were married again on Thursday evening last in St. Louis by Justice Spaulding. The reason of the second marriage is that Mrs. Merrillees' mother was not satisfied with the ceremony recently performed in Rochester.

Leopold Jordan and Eily Coghlan appeared at the Manhattan Athletic Club on Thursday, Feb. 6. Ladies' Day, in a new and original farcical operetta, entitled "Two Jolly Cooks," libretto and music by Mr. Jordan. There are many bright and crisp musical numbers in the work, and both Mr. Jordan and Miss Coghlan were heartily applauded.

Charles F. Walton and John Mayon, who have been playing in Miss Pygmalion, will appear shortly at Proctor's Theatres.

The Morton Sisters made many friends during their week's stay in Camden, N. J., by their clever singing and dancing sketch.

Louise Miller, who has been very ill with grip, has entirely recovered.

THE MIRROR has received a copy of a new song, "Why Don't You Lean on Me?" The words and music are by Walter T. Mahin, of Des Moines, Iowa, who is also the publisher of the song. The words are pretty and the melody very sweet. It is likely to become popular.

Ex-Governor Flower visited Proctor's Pleasure Palace one night last week and expressed himself as highly pleased with the entertainment. He seemed especially amused by Bonnie Thornton's songs.

N. E. Kaufman, champion bicyclist, who is now with the Trocadero Vaudeville, has been engaged to appear at Proctor's Pleasure Palace.

Charles J. Vogel, manager of the City Opera House, Steubenville, Ohio, writes THE MIRROR that Guy Brothers' Minstrels played there on Feb. 1 and gave the best and cleanest minstrel show ever seen in that city.

Papinta, the mirror dancer, who created a furore at the Atlanta Exposition, has been engaged by F. F. Proctor.

Elsie Adair, who will start for Japan early in June, to reside there permanently, will begin a farewell engagement at Proctor's Pleasure Palace next week.

Amy Muller, the sensational toe dancer, has made a hit at the Imperial Music Hall.

Yvette Guilbert arrived in Paris on Saturday last. During her trip across the ocean she found time to put "I Want You, Ma Honey," in to French verse. She will probably sing it in Paris.

William Balser, of Canton, O., has remodeled his music hall and put in 900 new chairs. He will run it as a first-class vaudeville theatre hereafter.

The Black Patti begins her Southern tour at Lakewood, N. J., on Feb. 29. She will travel through the Southwest under the management of Mary A. Rodman. Miss Rodman told a MIRROR man the other day that her advertisement in THE MIRROR had brought her most satisfactory returns. She has received applications from managers in all parts of the country who want the Black Patti as an attraction.

Bessie Bellwood sailed for England on Wednesday last.

Will S. Rising has written a travesty on "Pygmalion and Galatea," in which he and Bertha Ricci will shortly make their vaudeville debut.

F. Zeigfeld, Jr., announces that every act of the Trocadero Vaudeville and of the Sandow Trocadero Vaudeville will be new next season. Not a single name on the programme this season will appear next year. All will be replaced by European novelties. Sandow, of course, remains the star of the company in his new act, which he will give in New York for a season of eight weeks at Proctor's Pleasure Palace, commencing March 9.

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—Hopkins' South side Theatre presented the same high-class attractions that have marked the progress of this theatre since it opened about a year ago. Hopkins and his able staff are deserving of credit. The past week business was \$3,000; in fact, it is always the same old story. At the head of the bill were: The Zebra Trio in a marvelous exhibition on the high wire. Smith and Cook, the two millionaires, are very funny. James Mack was amusing. Smith and Campbell were very witty, and their sidewalk chat was entertaining. The following contributed in a capable manner: Pasquella, the Athens, versatile trio; Rowland and Keene and Waldo Whipple. Hopkins Stock co. produced Dion Boucicault's play, The Long Stroke.

Hopkins West-Side Theatre. The popular comedienne, Carrie Lamont, supported by an evenly balanced co., appeared in a good version of Muggs Landing. The specialties were good. Miss Lamont's specialty was. The business was first-class. The Lyceum Theatre and Music Hall. One of

VAUDEVILLE.



EDGAR

VAUDEVILLE.

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ALICE MONTAGUE & WEST (J. ROYER)
COMEDY MUSICAL STARS.
This Week—PORTSMOUTH, N. H., A. C.
Have Open Time Commencing Feb. 24th and Later. Permanent Address, 48 W. 34th St., New York City.

Thomas Grenier's own cos. furnished the entertainment, and the selection of artists reflected credit on the management. The much heralded Marie Stuart was the head liner, and the selection proved to be a worthy one. She sings many new songs, dresses in very fetching costumes, and fairly captivated the crowd of houses who applauded her work. Pete Baker also made a big hit and he has lost none of his entertaining manner. Henri Casman, the Fantastic, introduced some very clever work. Mam'zelle Fionnie danced most gracefully and sang well. Robinson and Baker did some high jumping. Stinson and Merton kept the audience roaring with their sketch, and Blanche Le Claire, Gracie and Reynolds and Walter J. Tabert also deserve mention. Manager Grenier is organizing some very strong vaudeville cos.

The Olympic Continuous Theatre. Another big bill was presented that pleased the packed houses. Nilsson's aerial ballet, a very pretty terpsichorean number, deserves a special line, and the following made up the balance of the bill: Clifford and Bath, Sadie Hanson, Bartlett and May, the long and short of it, Frank Moraa, in his political discourse; Edward Latell, musical comedian; "the somewhat different" George H. Wood; Robertta and Doretta, the Johnson Troupe; Evelyn Britton, Bradford and Nunn, M. Geller, Gilmore and Bassell, Professor E. O. Johnson, Harry and Dolly Carleton, the Tybells and Andy and Flora McKee.

Smith's Casino Theatre.—In accordance with Manager Smith's promise, he has offered only recognized vaudeville people, and the past week showed that he was in earnest. A big double programme was arranged and divided into two parts, minstrelsy and variety. The former was rendered by Crawford Brothers' minstrels, and their performance was above the average. In the company were: Crawford Brothers, E. M. Hall, Walter McMahon, Smith Williams, Chris. Green, R. W. Gines, A. C. Campbell, Bert Morphy, George Castle and Castle Brydges, and a number of others. The vaudeville list included: Carrie Rogers, Spanish Four, Ganelleau, Grace Celeste, Gorman and Fields, Tilzer and Sidney, Curtis and Gordon, Ernie Veronie, and last, but by no means the least, Louis, Robert and Ida Girdelles.

The Imperial Music Hall: This resort seems to have jumped into popularity within a very short time. Crowded houses have been the rule. The opera co. presented Fra Diavolo in a pleasing fashion. The vaudeville co. succeeded in completing the programme in commendable fashion. Troja, who was retained for the second week, is responsible to no small extent for the large business done at this house the past fortnight. The others were: Ida Russell, Lassard and Del, Ethel Carter, Ross Winchester, Dave Marion, Ida Howell, and Mozart and Arlington.

Sam T. Jack's Opera House: An excellent burlesque, vaudeville and athletic programme resulted in very satisfactory business. A novel burlesque was put on, in which Emma Ward and a good co. of burlesquers participated. Banks Winter and Grace Milbourne were in the cast. The specialties were all of the popular order, and "Farmer" Burns and Evan Lewis were in the athletic part of the bill.

The Orpheus. The Lady Orchestra, under the direction of Nellie Chandler, continues to be quite an attraction, and the specialties were all good, including Raymond Sisters, Will and Lucille Carmanelli, Prince Muro Soncrant Brothers, Leon Hartman and Georgie Emery.

Park Theatre: Manager Norton engaged a co. of performers that include Schaffer and Monti, Claude and Kershaw, Mlle. Lola, Shaffer and Clark, Ferris and Trevanian, Ada Tomer, Mons. Willy, H. W. Egan, Mina Gennell, and the character comedian, Burton Stanley.

Sam T. Jack has returned from his Eastern trip, and many novelties may be looked for at his theatre ere long.

Manager Thomas L. Grenier, A. J. Loserney, Chas. Raymond, William Dean, John Quinn and James Smith, of Smith and Cook, engaged in a pool contest at the Lyceum Theatre cafe that created considerable interest. Mr. Smith has been guarding the medals jealously, but it is likely he will not be able to hold them, as Mr. Grenier is a very skillful player, and the score looks as though John Quinn would be the victor. Billy Rice and Bert Shepherd arrived in Chicago last week. They will open at Smith's Casino in an enlarged minstrel programme.

Marie Stuart, who appeared at the Lyceum Theatre last week, received many flattering notices during her engagement in Detroit, where she previously appeared. Many strings were written on her work; costumes, etc.

A big benefit has been arranged at the Academy of Music through the courtesy of H. R. Jacobs and William Barry, tendered by the many friends of Charles E. McGeorge, E. McDonnell, L. Wolf, R. Snitzer, and J. Cohn. It is needless to say the theatre will be packed, as these men are very popular.

Haverly's Minstrels collapsed again in the South, and Billy Rice, Bert Shepherd, E. M. Kane and others have

PHOTOGRAPHS

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arrived in Chicago. It is said the members of this organization received \$2 each to get home with. The Academy of Music orchestra, under the able direction of Charles Fischer, rendered the New York Dramatic Mirror waits last week in a very artistic manner. Manager Neil Barry gives this part of his programme special attention. HARRY EARL.

PHILADELPHIA, PA.—At Gilmore's Auditorium a great bill, full of bright comedy stars, is this week presented by H. W. Williams' Own co., George H. Wood, Gertie Gibson, McAvoy and May, Felix and Cain, Imogene Comer, Smith and Fuller, O'Brien Brothers, novelty acrobats: James Walbrook, Dailey and Hilton, the prominent features to large patronage. Charles Vale's Devil's Auction follows. Ziegfeld's Trocadero with Sandow 24—each one week. This house has done an immense business all season.

Sam T. Jack's Creole Burlesque co. is a big attraction at the Lyceum, playing to capacity of the house, with a novelty programme full of odd conceits and Southern melodies.

The Watson Sisters' Burlesque co. is booked at the Lyceum Theatre week of 17.

Lester and Williams' Burlesque co. in Me and Jack; George F. Murphy and Kitty Karsale in A Morning with German Justice, the Big Four, Charles Senon and Ida Courtland are the features for the week at the Kensington Theatre. Nibb's Burlesque troupe follows week of 17.

Marion Manola Mason and John Mason made their debut at the Bijou Theatre to-day in their comedieta Criss Cross, meeting with a royal reception. The balance of a very interesting programme introduces Segommar, the transformation ventriloquist; Corty Brothers make a big hit; Harry Lamont, wire performer; the Tro's Freres Mathias, comic pantomime acrobats in The Devil's Kitchen; Press Eldridge, the Nawns, Hanley and Jarvis, Levy and Barker, the Dunbars, Effie Huested and Mabel Guver, change sketches; Fannie Reynolds, plantation medleys; the Three Graces in funny contortion specialty act; Morgan and Flaherty, musical act. Patronage as usual capacity of the house. S. F. BARNES-RR.

CLEVELAND, O.—The Star Theatre, the recognized vaudeville house of the city, continues to give its patrons the best attractions possible. Harry W. Williams' Own co. furnished the amusement last week, and filled the house at every performance. Dailey and Hilton open the bill, James Walbrook, eccentric dancer, and Smith and Fuller, the musicians, pleased with their turns. Gertie Gibson, sister of Lottie, sang several songs in a captivating way. McAvoy and May, the knockabout comedians, won much applause. Imogene Comer is a clever descriptive vocalist, and Felix and Cain gave their sketch, Watch the Board. The Orion Brothers gave a clever acrobatic exhibition.

A Jay Circus by Sherman and Morrissey's Comedians is the attraction at the Star this week. Conchita, the dancing sunbeam and vocal Venus, heads the bill, with the following strong list of artists: Hines and Remington, Al Weaver and Etta Berger, Seamon and Burke, Moa and Goodrich, the Brothers Leo, and Brown and Watson.

Academy of Music (James J. Gannon, manager): This music hall continues to gain in popular favor, and the management have strengthened the attractions. For this week the bill is as follows: McAvoy and Rogers, the Whites in their boxing act, Lillian Chester, Adie Smith, Boyd and Weston, and Belle Williams. The Maher-Fitzsimmons prize fight will be reproduced from the ring at the Friday matinee.

The Cleveland Theatre will be given over to vaudeville the last three days of this week. Sandow's Trocadero being the attraction.

The Clark Sisters made their first appearance with the A Jay Circus co. at the matinee on Monday afternoon.

Among the attractions underlined for an early date

at the Star are Casman's European Novelty co., Zero, and The City Sports Burlesque co., which plays a return engagement.

BOSTON, MASS.—John Walsh in The Prize of Kill-dare at the Grand Museum this week. In the olio are the Sullivan, Mabel Stanley, the Brockton City Quartette, the Tanskas, Fowler, Eddie Clark, Dunn and Daly, and Thomas and Watson.

The Plays and Players Extravaganza co. is at the Palace this week. Specialties are introduced by John T. Tierney, Morton and Brice, Robert Nodine and Josie Emery, Bob Hodge, Foy and Vedder, and Edith Lamont.

The French Folly co. is the attraction at the Lyceum this week. Pearl Bradburn and Rose Coleman head the co. In the olio-entertaining acts are introduced by the Herbert brothers, Tom R. Kley, Ward and Bradburn, Scanlan and Stephens, and George P. Murphy, Jr.

The Tamilians are at Austin and Stour's this week. Jerry Hart and Beatrice, Prince Kane Kimichi, McCarthy and Reynolds, Ned Monroe and Fern Melrose, D'Alma's Monkey Circus, Budworth and Sheppard, J. C. Hughes, Barry and Bannan, Billy Burke, Agnes Evans and Nettie Hoffman, Kittie Palmer, Billy Jackson, the three Leman Sisters, and Kate Reed appear on the stage.

At the Howard the Vaidis Sisters head the list. Others in the olio are Kitty Mitchell, Ruth and Ru'd, Will H. F. A. Gyorj Juliska, J. Aldrich Libby, Redding and Stanton, Bessie Gilbert, Isabella Carlini and her dogs and monkeys, Foreman and West, Vera Nobrega, Morrissey and Rich, James Dicks and Harry Wade, Eddie Evans, Spencer Brothers, Watson and Earle, Alida Perrault, Ozar, Glenfield, Mamie Conway, Peter Lemaire, and the Howard Comedy company.

At Keith's there are several novelties. Milton Aborn, Joseph W. Smith, Frank Wooley, Marion Chester, Ethel Balch and others give a condensed version of The Mikado. Among the specialty performers are the Sylvester troupe, the Nightingale Brothers, the Johnson troupe, Charles Wayne, Ben Harvie, Harry Leighton, Mardo, Hill and Hu, Lillie Western, the Quaker City Quartette and others.

The Royal Museum is a new bidder for popular favor.

Prof. Hutchins, of Austin and Stone's, has another medal, the latest one coming from Captain Vestris, the poison eater.

Frank J. Pilling's new place of amusement in Tremont Row will be opened Feb. 22. It will not be called the Midway, but Wonderland.

Frank J. Stone has gone South with a party.

A number of bills have been introduced in the Massachusetts Legislature which are of decided interest to vaudeville managers. Colonel Young, the A. P. A. representative from the western part of the State, has presented a bill imposing a penalty on managers who open a theatre before 10 A. M., and carry on continuous performance for more than six hours, or allow minors under fifteen years of age to attend the performance without parents or guardians, or permit trapeze performances with nettings, etc. Another petition is that theatres in cities of over 100,000 inhabitants shall pay annually into the city treasury for license between 5 and \$500. It is also petitioned that dime museums and continuous performance halls shall have a tax of \$1,000 a year. Legislation is also petitioned to prohibit concerts of sacred music on Sunday, unless by religious or charitable societies, and unless the proceeds are to be devoted entirely to religious and charitable purposes, or free open-air concerts given by cities or towns. The bill prohibiting plays and sports on Memorial Day unless of a patriotic nature died a natural death in the committee room, and the theatre managers breathed more freely.

PITTSBURGH, PA.—At the Avenue Theatre Moths was given to day by the stock co. In the vaudeville bill were Severn Schaffer, Professor Woodwood, Lina Crews, the World's Trio, the La Vines, Leopold and Silver, and Robbie Reilly.

The New York Stars opened at the Academy of Music to big business. Sam Devere follows.

The English Folly co. presented a burlesque entitled The Irish Prince at the World's Museum Theatre.

EDWARD J. DONNELLY.

JERSEY CITY, N. J.—Business opened up in fine form at the Hornum Theatre 3-8, when the following bill was offered: Fred Eldridge, a favorite here, in a new monologue; James and Clara St. Belmo, double trapeze, in a startling act; Murphy and Hall, sketch; Hart and Williams, funny singing and talking act; Nellie Lawrence, an up-to-date serio-comic; Clark and St. Clair, sketch; James M. Ayov, comic singer; Lawrence and Eastman, song and dance; Baker and Lynn, Dutch sketch; James Binkley, tenor soloist; the Shepleys, a refined musical team; Mlle Hardy, dancer; Tanner and Kennett, descriptive singers.

WALTER C. SMITH.

ROCHESTER, N. Y.—Wonderland Theatre (T. G. Scott, manager). The Williams Trio, musical experts; the Adams Duo, comedians; Lillian Fletcher, dancer; and sub-ette; Lew Bloom, comedian; the American Trio, the E. Lian Trio and Nelson and Milledge in their respective acts attracted good houses 3-8.

PROVIDENCE, R. I.—Sam T. Jack's Bull Fighter co. gave a good performance at the Westminster Theatre 3-8 and drew well. The programme included a two-act burlesque called The Bull Fighter, a series of Living Pictures and specialties by Van Osten and Morris, Dave Foster and Fanny Lewis, Clements and Barnes, Mildred Phillips and Ruth Robinson, the Le Moyne Brothers, and Fatima, the Turkish dancer.

LONDON Gaiety Girls 10-15.

ALBANY, N. Y.—Gaiety Theatre (Agnes Barry, manager). The White Crook co. crowded the house week 3. The specialties were by Mlle Flora, a slack wire performer; Bryant and Smith, Milanese minstrels; Mlle Austin, classic posing; Nellie Franklin, and Truehart and Kennedy. Harry Morris' Century Maids 10.

ST. PAUL, MINN.—At the Olympic Theatre week of 3 the co. presented a rollicking farce and a good olio, opening to a fair business. Entertainers: Be-sie King, Sadie Steele, Miss Shelton, Duffy and Melton, Sam Mayfield, George B. Gardner and Polly O'Neill. Closed: Pannier Starr, Harry Howard, May Gregory, and Garry Hopper. At the Bodega Concert Pavilion the regular co. presented Dr. Cureall with a good cast, also a good olio, opening to fair business 3. Entertainers: Josie Duncan, Ida Harman, Miss Davenport, Ed Harman, James F. Devlin, and Billy Newell.

NEW HAVEN, CONN.—Wonderland Theatre (S. Z. Felt, manager). On the bill this week 3-8 are Lowry and Francis, the La Vines, the Bates, Cooke and Clinton, Golden Trio, Redding and Stanton, Charles Wayne, and the Lamont Family. Business up to the standard. Next week, Rex and Reno, Morton and Mack and others.

PATERSON, N. J.—Bison Theatre (Ben Leavitt, manager). Sam T. Jack's Crooks 3-9 in a clever bill to good audiences despite weather. The singing of the members of this co. is especially praiseworthy. M. B. Leavitt's Spider and Fly co. 11-16—Eden Theatre (George M. Devere, assistant manager). Presented Lester and Williams in the burlesque, Me and Jack, assisted by Murphy and Karsale, Big Four, Ida Van Courtland, Annie Crouch, Flossie Campbell, Goldie White, and Ida Vreeland.

JOHNSTOWN, PA.—Eden Theatre (H. B. Cohn, manager). This popular house has the Aldin specialty co. this week in a very pleasing programme. The burlesque heavy lifting comedy act of Ford and Lewis and the knockabout act of Welch and Welch, as well as the comedy sketch of Richmond and Clements, are up to date and full of vim. The character changes and singing of Miss Durand are neat while the band playing of Tommy Glynn is as good as any ever heard in this city. The show is a good one and is being liberally patronized.

PITTSFIELD, MASS.—Wonderland Musee and Family Theatre (Arthur E. Seymour, manager). Bert Hale's Vaudeville week of 3-8 Goldie Washington, vocalist and dancer, Mike Tracy, dancer, Porey and Hanley, society sketches, Murray and Manning, acrobatic artists, and Bert Hale. Large and pleased audiences were in attendance each day.

STURBENVILLE, O.—London Theatre (Frank J. Watson, manager). Muldoon's Picnic was given week ending 3. The specialists were: Ed Bryant and Maggie Watson, for Ford and Lottie Davenport, John H. Klett, Larry McCabe and Tim Healy made hits. Business big.

SPRINGFIELD, MASS.—Parlor Theatre (H. B. Tucker, manager). Week of 3-8 Imperial Novelty co., Fields and Salina, grotesque duo, May Wentworth, vocalist, John T. Powers and Tom Webster character comedians, Mlle Paulina, singer, Touch and Castleton, comedians, and John Edgar, vocalist and dancer.

WASHINGTON, D. C.—The return engagement of Weber and Friends, new organization, the Vaudeville Stars 3-5 at Kertan's Lyceum Theatre was a big winner, duplicating the strong success of an earlier visit. The same first-class performance was given and the

artistic specialty work exhibited throughout the programme once again evoked demonstrations of pronounced approval. The roster comprises the Meers Brothers, wire walkers; Lizzie B. Raymond, McIntyre and Heath, Sam Bernard, the Fansons, and McBride and Goodrich. McIntyre and Heath's comedy, The World's Follies, continues the pleasing and laughable afterpiece.

Joseph F. Donohue, the fastest three and five mile skater, was a great drawing attraction at David Towers' Ice Palace at Convention Hall.

LOS ANGELES, CAL.—Orpheum (Joseph Petrich, manager). Business good. The Manhattan Comedy Four, the feature of the bill. Arriving artists 3, Mason and Healy, Gilmore and Leonard, the Sisters De Van.

NIAGARA FALLS, N. Y.—Music Hall (Tierney and Mahoney, managers). Millie Fanchette, J. J. Welch, George J. Webster, Tom C. Quinn, Towa, and St. Alva. The bill all through is good. The work of St. Alva and Fanchette is greatly admired.

HAMILTON, CAN.—STAR THEATRE (Bessey and Davey, managers). Lancaster and Lee, Miss May Campbell, Eckbert and Beck, the Sisters Bernard, Lancaster and O'Brien, Gladys Luther, and Captain Sidney Hinman pleased good audiences 3-8.

CINCINNATI, O.—The week of Feb. 2-8 the had John W. Isham's Octorooms. The co. was an unusually good one, comprising Mr. and Mrs. Tom McIntosh, Madame Flower, Hyer Sisters, Fred J. Piper, Mattie Wilks, Tom Brown, Holiday Sisters, E. L. Davis, Johnson and Shipp, Mallory Brothers, Shorty May and Ed Furer, winding up with Thirty Minutes Round the Opera.

HOBOKEN, N. J.—Daly's Star Theatre (John Clark, manager). The Early Birds Burlesque co. played to good houses 3-8. The Henry Burlesque co. follows for week 10-15.

HARRISBURG, PA.—Harry Davis' Eden Musee-Theatre (Edwin Young, manager). Business at this popular resort continues in the channel of success. The people here this week are Ticia, native Tamil dancer, Warren and Howard, Scotch duo; Ella Morris, female ventriloquist; Barr and Evans, comedy sketch; Annie Ashley, serio-comic vocalist, and Bryant and Saville, musical team.

NEWARK, N. J.—Waldmann's Opera House (Fred Waldmann, manager). A first-class bill was given by Hyde's Comedians 3-8. Among the entertainers were Helene Mora, a great favorite here, and Pollie Holmes. Good business.

OBITUARY.

Henry Sargent, who a few years ago was one of the best known managers in this country, died in Leeds, England, last week. One cablegram said that he died in the Leeds workhouse, another that he died in the alcoholic ward of a hospital. He was about fifty-five years old. He was last seen in this country as the manager of Mrs. Churchill Jodrell, an English amateur, whom he had hoped to force into popularity. He claimed that she was a member of the Churchill family, and in support of his statement she always appeared on the street in a large St. Bernard dog. Sargent's venture was a failure and the woman's fortune quickly exhausted. Sargent went back as a steersman and nothing was heard of him here till last week when his death was cabled over.

Sargent was an able manager, but reticent under all sorts of impossible schemes. He was the first manager to adopt circus methods in bringing a legitimate actress to public notice. Under his management Modjeska first appeared here as a star. He was managing a minstrel company on the coast when he first saw the Polish actress at her debut in this country at the California Theatre. He brought her East and got Bonicant to back her. So ingeniously did he excite public interest in her that before the first week the Fifth Avenue Theatre, where she appeared, was crowded nightly. After his success with Modjeska he had no eye but for foreign actresses. In turn he introduced Modjeska, Rhea and Janish. He was erratic, impulsive, warm-hearted, unreliable. He was fond of loud neckties and showy scarf-pins. To many in the profession he was known altogether as "Scarfpin Harry."

Neil Scully, of Lincoln J. Carter's The Defaulter company, died in Aspen, Col., last week, of hemorrhage of the brain, superinduced by the high altitude of that place. Mr. Scully first showed signs of illness at Gen-wood Springs, Col., on Jan. 29, but with effort he struggled through his work. At Aspen he was unable to appear, and took to bed. He was left by the company, who expected him to join them at Pueblo on Feb. 30. He was left with every care provided for, and with a railroad ticket and funds. Before the company left Leadville for Pueblo his more serious illness was reported by wire, and J. J. Ryan and Frank Hayes of Aspen were delegated by telegraph to attend to all his wants. At Pueblo it was learned that he was dead, he having expired at 11:50 A. M. on Jan. 31. Manager Ryan upon request from Mr. Carter's management, had the body embalmed, placed in a handsome casket, and sent to Denver, whence it was sent in charge of one of the company to the family of the deceased in Chicago.

Henry Eversfield, leading juvenile of the Artist's Model company, died at the Warwick Hotel, in this city, last Thursday, from morphia poisoning. It is thought that he accidentally took an overdose of the drug which he had been using for a nervous trouble. He was found unconscious in his room at the hotel by the call-boy of the company, who had been sent for him from the theatre. A doctor worked over him, but at the end of two hours he died at 11:30 A. M. He was thirty-two years old. He was the husband of Nina Bonicant, by whom he had two children. He has always been identified with reputable companies. In England he played Tom the jockey in The Derby Winner at Drury Lane Theatre. In the Artist's Model he played Algernon St. Alban. He was a fine-looking young actor, with dash and presence.

George P. Murphy, the German dialect comedian, died suddenly on Sunday at Pateron, N. J. He will be buried to-day (Tuesday) from St. Agnes' Church in this city. He was well known in the vaudeville, where his popularity was strong and of long standing. He was about thirty-five years old, and one of his earliest hits was in a German version of Sam Devere's Butterfly Duet. He wrote several songs and a burlesque on The Isle of Champagne, which was used two seasons by Bobby Maude's French Folly company. Murphy was very clever at imitation. He used to appear in the make-up of George S. Knight in Baron Rudolph, and he reproduced the dialect and mannerisms of that actor with admirable exactness. He usually appeared in a German sketch with a dancing sourette. During the past three seasons he had appeared with Kitty Karsale.

Claude Duplany Marins, the well-known French actor, at one time husband of Florence St. John, died recently in Paris. He was born in Paris in 1850. He took to the stage early in life and won considerable reputation. He went to London in 1870, making his debut there. Immediately afterwards, however, he returned to his native country, and to appear in the Franco-German war. Returning to London, after the conclusion of peace, he became prominent on the stage through his many creations, among which was The Palace of the Pearl in which 500 people were employed. Around the World in Eighty Days, and Miss Heylett.

Harry W. Emmet, comedian and song writer, died at Bellevue on Tuesday last. He was buried on Saturday by the Actors' Fund from 25 Spring street. Emmet was thirty-two years old. He was a gifted young fellow, with much facility and cleverness in musical composition. He furnished all the songs and incidental music for Barney Fagan's farce, A High Roller, and played a part in that piece.

Harry Smith, known as Lone Star Harry, died in this city, on Friday last, of diabetes. He was a museum performer and did a revolver juggling act. He was a familiar figure about the time museums of the country, and at the time of his death, was filling an engagement at Huber's in this city. Friends in New Bedford took charge of the body.

Mabel Witherspoon, wife of George Witherspoon, of the Park Theatre, Brooklyn, died after a short illness at the home of her parents, in Dorchester, Mass., Jan. 17. Mrs. Witherspoon was a member of the Merry World company until recently.

Fred Murphy, stage carpenter at the Lyceum, Mass. Theatre and identified in the past with several road companies, died at his residence in Lynn on Feb. 1 of consumption.

Joe Kepp, who had been connected with every important circus in the United States, also with a number of theatres and road companies, died at his home in Tiffin, O., on Jan. 30, aged forty-seven years.

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DATES AHEAD.

(CONTINUED FROM PAGE 10.)

Frank W. Martineau, mgr.: Brooklyn, N. Y., Feb. 10-15, Baltimore, Md., 17-22, Washington, D. C., 24-29.
 THE MERRY WORLD (Claire Patee, mgr.): Chicago, Ill., Feb. 9-15.
 THEATRE (John F. Sweeney, mgr.): Brooklyn, N. Y., Feb. 10-15, Providence, R. I., 17-22.
 TEMPLE QUARTETTE: Abena Pa., Feb. 11, Patterson, N. Y., 13, Lawrenceville 14, New York city 15, Chagrin Falls, O., 17.
 TWENTIETH CENTURY GIRL (Fred Hallen, mgr.): Chicago, Ill., Feb. 10-24.
 WINTER OPERA CO. (Rob Roy): Toronto, Ont., Feb. 11, 12, Buffalo, N. Y., 13-15.
 WANG (D. W. Truss and Co., mgrs.): Galesburg, Ill., Feb. 11, Peoria 12, Bloomington 13, Springfield 14, Decatur 15.
 WILDER OPERA CO.: Bridgeport, Conn., Feb. 10-15.

MINSTRELS.

AL G. FIELD'S WHITE MINSTRELS: Brockville, Can., Feb. 11, Kingston 12, Belleville 13, Toronto 14, 15, Hamilton 17, London 18, Port Huron, Mich., 19, Bay City 20, Saginaw 21, Grand Rapids 22.
 FISHMAN AND VOICING: Cheyenne, Wyo., Feb. 15.
 DARKEST AMERICA (Will A. Junker, mgr.): Columbus, Neb., Feb. 11, Fremont 12, Council Bluffs, Ia., 13, Omaha 14, 15, Nebraska City 17, Plattsmouth 18, Creston 19.
 GORTON: Thomasville, Ga., Feb. 11, Albany 12.
 MI HENRY'S MINSTRELS: Cincinnati, O., Feb. 16-22.
 PRINCE AND WEST (Joseph Garland, mgr.): Hoboken, N. J., Feb. 10-12, Elizabeth 14, Paterson 15.
 SAN FRANCISCO (W. A. Ward, mgr.): Mitchell, Ont., Feb. 11.
 SCHILLING'S: Los Angeles, Cal., Feb. 10, 11.

VAUDEVILLE.

ADAMLESS EDEEN: Detroit, Mich., Feb. 9-15.
 ANDREWS AND COLEMAN'S: Bennington Vt., Feb. 12, Middlebury 13, St. Albans, 14, Rouse's Point, N. Y., 15.
 CITY SPORTS: Chicago, Ill., Feb. 10-15.
 CITY CLUB: Washington, D. C., Feb. 10-15.
 CARROLL BURLESCUE (Sam T. Jack, mgr.): Philadelphia, Pa., Feb. 10-15.
 EARLY BIRDS: Fall River, Mass., Feb. 10-12, New London, Conn., 13, Norwich 14, Hartford 15.
 FIELDS AND HANSON'S DRAWING CARDS (John F. Fields, mgr.): Buffalo, N. Y., Feb. 10-15.
 FLYNN AND SHERIDAN'S BIG SENSATION: Montreal, P. Q., Feb. 10-15, Boston, Mass., 17-22.
 GUS HILL'S NOVELTIES: Newark, N. J., Feb. 10-15, Brooklyn N. Y., 17-22, Philadelphia, Pa., 24-29.
 HOWARD ATHLETIC: Syracuse, N. Y., Feb. 10-12, Albany 14, 15.
 HARRY WILLIAMS' OWNS: Philadelphia, Pa., Feb. 10-15.
 HARRY MORRIS' ENTERTAINERS: Baltimore, Md., Feb. 10-15.
 HOWORTH'S HIBERNICA (A. L. Blodgett, mgr.): Winchester, Ind., Feb. 11, Greenville, O., 12, Dunkirk, Ind., 14, Shelbyville 14, Seymour 17, Salem 18, Bedford 19, Bloomfield 20, Bloomington 21.
 HYDE'S COMEDIES: New York city, Feb. 10-15, Baltimore, Md., 17-22, Washington, D. C., 24-29.
 IRWIN BROTHERS: St. Louis, Mo., Feb. 10-15.
 JOHN W. ISHAM'S OCTOBER: Detroit, Mich., Feb. 9-15.
 LONDON GALLERY GIRLS: Providence, R. I., Feb. 10-15.
 MY UNCLE JACK: Worcester, Mass., Feb. 10-15.
 MORRIS' TWENTIETH CENTURY MAIDS: Buffalo, N. Y., Feb. 10-15.
 NIGHT OWLS' BURLESQUE: New York city Feb. 10-15.
 PLAYS AND PLAYERS: Boston, Mass., Feb. 10-22.
 RILEY AND WOODS: Lynn, Mass., Feb. 10-12.
 RUSSELL BROTHERS: New York city Feb. 10-15.
 SANDOW THEODOROS: Philadelphia, Pa., Feb. 24-29.
 SAN DUVERRE: New York city Feb. 3-15.
 TONY PASTOR: New York city—indefinite.
 TRANS OCEANICS: Chicago, Ill., Feb. 9-23, Toledo, O., 24-29.
 WEBER AND FIELD'S OWNS: Cincinnati, O., Feb. 9-15.
 WASHINGTON SISTERS: Cincinnati, O., Feb. 10-15, New York city 17-29.
 WHITE CROOK (Eastern): Troy, N. Y., Feb. 10-15.
 WILLIAMS' METEORS: Brooklyn, N. Y., Feb. 10-15.
 WATSON SISTERS: Williamsburg, N. Y., Feb. 10-15.
 ZERO (Joe Oppenheimer, mgr.): Boston, Mass., Feb. 10-15.

MISCELLANEOUS.

ASHER: Elgin, Ill., Feb. 10-12.
 BRISTOL'S LION: M. J. Equinus (John C. Patrick, mgr.): Denver, Col., Feb. 10-15, Pueblo 17-19, Trinidad 20-22.
 BLUE MOUNTAIN JOE: Columbia, S. C., Feb. 10-15.
 COYLE'S MUSICAL: Mobile, Ala., Feb. 3-15.
 COL. INGERSOLL'S LECTURES: Austin, Tex., Feb. 11, Fort Worth 12, Sherman 13, Fort Smith, Ark., 14, Springfield, Mo., 15.
 ELI FINKINS (Lectures): Sheridan, Wyo., Feb. 11, Fort Custer 12, Billings, Mont., 13, Deadwood, S. Dak., 14.
 ELKASON (Mormon Wizard; W. W. Tiltonson, mgr.): Independence, Mo., Feb. 11, 12, Lexington 14, Fayette 15.
 FREDERICK BANCROFT (Magician): Cincinnati, O., Feb. 17-22.
 HILLYER AND BEROL'S MYSTAGOGUES: Jeanette La., Feb. 11, New Iberia 12, 13, Opelousa 14, 15, Lafayette 16, 17, Crowley 18, 19, Lake Charles 20, 21.
 KELLAR (Dudley M. Allen, mgr.): Geneva, N. Y., Feb. 11, Ithaca 12, Elmira 13, Hornellsville 14, Jamestown 15, Youngstown, O., 17, Warren 18, Canton 19, Mansfield 20, Newark 21, Urbana 22.
 LEE (Hypnotists): Batavia, N. Y., Feb. 10-15.
 MORRIS BROTHERS' EQUINE PARADE: Indianapolis, Ind., Feb. 10-15.
 PROFESSOR GENTRY DOG CIRCUS: Hot Springs, Ark., Feb. 20.
 SPECTACULAR CARNIVAL: Anderson, Ind., Feb. 20, 21.
 THE FLINTS (L. J. Menahan, mgr.): Streator, Ill., Feb. 10-12, Clinton, Ia., 13-22.
 THE SAGS (Hypnotists; Thomas F. Adkin, mgr.): Titusville, Ill., Feb. 10-15, Hazelton 17-22, Frankford 24-29.

PLAY TITLES.

Entered in the office of the Librarian of Congress from December 30, 1895, to January 25, 1896.

ST. AGN'S EVE: By Ella Burns.
 TALKED ABOUT: By Peter G. Patti and John B. Hoavside.
 TALKED ABOUT: By Charles E. Wright.
 NIBELUNGS: By Count Alphonse Chrostowski.
 THE MIGHTY TRUTH: By Captain Jack Crawford.
 HAZARD: By William Mueller.
 FOR FRANCE: By Edwin B. Tilton.
 VERY SUSPICIOUS: By Edwin B. Tilton.
 AT SET OF SON: By Edwin B. Tilton.
 AFTER THE STORM: By Edwin B. Tilton.
 ROSAMOND'S BOWER: By M. L. Craig.
 LET SLEEPING DOGS LIE: By Mary L. Craig.
 AN IDEAL: Drama. By E. H. and H. S. Gurney.
 LADY BASS: Libretto. By Julian Jordan.
 CALLED AWAY: Drama. By Richard Quinn.
 WALDMISTER: By Von Gustav Davis.
 DOOMED FOR LIFE: Drama. By Alice Campbell.
 THE FOOL OF THE FAMILY: By Fergus Hume.
 NIBELUNGS: Comedy. By Edward J. Dooley.
 CLIFFER LODGE: By C. A. Ferguson.
 THE WHEEL OF FATE: Opera. Words by Margaret Johnson.
 EFFERVESCING: Comedy. By R. Frank Seitz.

THE CHRISTMAS MIRROR.

San Francisco Music and Drama.

It seems to me that histrionic and literary talents go hand in hand, for nearly all who have seen fit to don the sock and buskin seem to have a natural tendency toward the literary field. Looking over the pages of the Christmas edition of THE NEW YORK DRAMATIC MIRROR I find a number of stories written in a vein suitable to the holiday season, and in nearly every instance the authors are well-known theatrical people. Grace Huntington, John Malone, and Maclyn Arbuckle are among the number of contributors, and Gladys Rankin Dreyer is another who is responsible for one of the most charming and entertaining little stories that appear. If our actors and actresses continue in their fondness for literary work there may be cause to fear that what at first was entered into as a recreation may prove such an alluring pastime as to woo them away from their first love, the stage, and that would never do. So it behooves us to keep a watchful eye

on the literary productions of our Thespians, and should we discover the faintest signs of conversion to the world of letters, then shall we raise our voices in protest against such a step.

San Francisco Report.

The Xmas edition of Harrison Grey Fiske's DRAMATIC MIRROR is one of the most attractively gotten up magazines of the holiday season. The article on the "Pipers' Club" has undoubtedly given more pleasure to more people than any other article in any other Xmas magazine. Never before has the public been allowed so charming a view of the beautiful home given by the lamented Booth to his fellow-players. The cuts of the club rooms are full of interest. The other contributions, ranging from grave to gay, and the excellent pictures, all contribute to a number well worth filing away.

TO ALL THEATRICAL MANAGERS OR OTHERS WHO MAY BE CONCERNED.

I hereby give notice that I have assigned no right, given no license nor authority to any person whatever to present or perform a play or drama under or by the title of **THE SPAN OF LIFE**, **IN SIG T OF ST. PAUL'S**, **JOHN MARTIN'S SECRET**, or any colorable imitation thereof.

I also warn all managers and other persons that in case anybody under said title or by any other title produces a play which imitates or imitates, or wherein is used in any way the plot, dialogue, situations, or business of my play, entitled **THE SPAN OF LIFE**, **IN SIG T OF ST. PAUL'S**, **JOHN MARTIN'S SECRET**, or any colorable imitation thereof, that I have made arrangements with and authorize my attorneys, Messrs. HART AND FARR, of No. 3-0 Broadway, New York City, to institute vigorous proceedings against them.

I further desire to inform managers that I have procured from the Supreme Court an injunction prohibiting the use of my title, **THE SPAN OF LIFE**, **IN SIG T OF ST. PAUL'S**, **JOHN MARTIN'S SECRET**, or any colorable imitation thereof, by Stetson and Washburn, in the play which they are now producing, and that I also enjoyed Spitz and Pain from performing my play under the title of **SLAVES' SAYS**. Managers and others will therefore act accordingly, as I desire to be fair to them by giving them this notice.

(Signed)

HARRY MARTELL

Dated New York, January 31, 1896.
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AS YOU LIKE IT.



HERE is to be a serious effort made almost immediately to produce the Passion Play in New York. The present plan of the managers of the enterprise is to open next month in Montreal, where, it is understood, the clergy are willing to give the undertaking their moral support, and if all goes well there to take the Carnegie Music Hall in this city and put the play on for a run. It is said that the play will be performed entirely in pantomime, no words being spoken. The tableaux will be, it is said, very impressive, beginning with Christ's early life in the carpenter's shop at Nazareth to the crucifixion on Mount Calvary. The managers of Carnegie Hall are, it is said, a little timid about leasing the hall for the production, but it is expected that the church people in this city will take the cue from the Montreal clergy and approve the performances.

One evening last week the employees at Abbey's Theatre were startled by a cab dashing up to the front entrance at break-neck speed. A woman, her manner betraying great mental disturbance, descended and asked excitedly for Madame Bernhardt's business manager. Dr. Schiller was hurriedly sent for and when he arrived the woman breathlessly gasped:

"I'm a reporter on the Sunday Sensation. I want to know what Madame Bernhardt would suggest for an eleventh commandment."

Awe-stricken at the portent of this message from the Sensation, Dr. Schiller rushed back of the stage to his star. The divine Sarah heard the message in majestic silence and then replied solemnly: "Tell the messenger that there are too many commandments already."

In a private Trilby company which is touring in the West the woman cast for Mrs. Bagot has a cork leg and has to go through the part balancing herself with a cane. Between the acts she clammers down in front and plays the piano and sings comic songs. Talk of versatility!

The German farce, *Der Rabenvater*, the original of *An Absent Boy*, may, I am told, be seen in German at the Star Theatre. Gustave Amberg, it is said, is at the back of the enterprise.

A gentleman who knows that Dr. Schiller, at present with Abbey, Schoeffel and Grau as business manager for Sarah Bernhardt, was formerly with Carl and Theodor Rosenfeld as business manager for Eleanora Duse, asked the doctor mischievously which actress he considered the greater artist. Dr. Schiller, who is without a rival at repartee, replied calmly: "Bernhardt is the most natural idealist; Duse the most ideal naturalist."

Eleanor Duse considers a ticket speculator an immoral person. During her last American tour she begged her managers to adopt the most vigorous measures to fight this evil. She also does not like the French plays. She says that when she interprets Shakespeare she has only to follow the dramatist's stage directions, but she has to put her own soul into the French plays.

Messrs. Miner and Brooks, Duse's managers, have had prepared a short biographical sketch of their star, and will distribute it with the usual programmes. It is handsomely printed in colors, and is profusely illustrated.

A correspondent writes: "Can you recommend a school of acting in New York? Whose is the best?" I cannot recommend one school more than another. Each is an excellent training ground. The school which accomplishes the most good and moulds the best actors is the one undoubtedly which is the most thorough, which teaches the beginner every branch of his art, and is concerned rather in moulding his artistic abilities than in pushing him through rapidly so he may get quickly on the stage.

Curiously enough, Wilson Barrett's play, *The Sign of the Cross*, which was a failure here, is a tremendous success in London. Only one critic has written adversely about it, but he is of some importance, being William Archer. He ascribed the play as follows: "A Salvationist orgie"; "a combination of the penny dreadful with the Sunday-school picture book"; "a series of tawdry tableaux, with their crude appeal to the shallowest sentiments and lowest instincts of the mob"; "A Salvationist pantomime, there ought really to be a harlequinade, with Marcus Superbus transformed into the clown"; "this farrago of crudities and ineptitudes." This is frank, to say the least.

Olga Nethersole will produce on the road shortly a version by Clement Scott of Dumas' play *The Princess of Bagdad*. The play was revived in Paris last summer, and Jane Hading made a great personal success in the title role.

Duse's reasons for insisting on her managers omitting Chicago from her contract have never been properly explained. It is generally supposed that it is because when she last played there her receipts were very low. But it is not only that. Duse is a woman of strange moods, she is impulsive and, like most highly strung persons, she has strong likes and dislikes. She disliked Chicago intensely the first day she set eyes on the city. While she was there it was wet and foggy and the Windy City, never very beautiful under the best of conditions, looked its worst. She thought it dirty and noisy, and she quickly formed the idea that such a place must be antagonistic to art. Before she left Chicago and at a meeting with her manager she swore that she would never return to that city, and many weeks later, while visiting Niagara Falls, she repeated her oath in the presence of witnesses whom she summoned.

No one who has seen Charles Richman in *The Countess Gucki* and remembers what his work used to be will deny that Augustus Daly can accomplish miracles as regards polishing a material. Richman was always a magnificent looking actor, but he had many shortcomings. His voice had only one key—a deep bass—his enunciation invariably recalled the Western plains, and he always seemed awkward and ill at ease on the stage. Mr. Daly has changed all this. As the young Austrian officer in *The Countess Gucki* he is graceful and polished; his Western accent has completely disappeared; each little laugh and gesture is perfectly natural. In fact, his performance is altogether delightful and contributes largely to the success of the charming little play.

THE FOREIGN STAGE.

THINGS THEATRICAL IN LONDON.

LONDON, Jan. 26.

There have been very few novelties here lately although there are several in sight. Jennie Deans, the opera founded by Joseph Bennett on Sir Walter Scott's novel, "The Heart of Midlothian" and composed by Hamish MacCunn, was produced here last week. Mr. MacCunn's music shows decided originality and true musical taste. His overture, "Land of the Mountain and the Flood" and his symphonic poem, "The Ship of the Friend," proves him to be a poet of no mean order, and it would not be surprising if one day this composer produces a really great opera. The librettist has taken just as much of the original story as was convenient for his purpose. We recognize at once the pretty but erring Jennie, George Staunton, the betrayer, who, however, is a more worthy young fellow in the opera than in the romance, and old David Deans, who preserves his original characteristics, not to mention Madge Wildfire, Dumbdikes and Queen Caroline, who necessarily have to retire somewhat into the background. Trilby has been played over 100 nights at the Haymarket, and there is no decrease in the size of the audiences.

The reports that Sir Henry Irving will, upon his return here, give up the Lyceum and take Daly's are untrue. Mr. Daly's lease holds the lease from George Edwards, who has a contract to supply attractions for three years to come. Talking of new leases, Sir Augustus Harris will take another theatre—the Opera Comique—which Nelly Farrer is about to give up. Sir Augustus will open the house under his management about March 2 with a new opera by Dr. Villiers Stanford and George J. Spos, entitled *Shamus O'Brien*. It is on an Irish subject, as the title indicates, and the cast, I understand, will be composed mainly of Irish artists.

Felix Morris, the old favorite of your stage, will begin an engagement here shortly at the Standard Theatre. It will be his first appearance in London in nine years. The American Embassy has taken a box. W. B. S.

AN OLD MELODRAMA REVIVED.

PARIS, Jan. 25.

An old melodrama *La P'tiote*, produced six years ago at the Theatre du Chateau d'Eau, was revived recently at the Theatre de la Republique.

The story is very thrilling. Baron du Noirefontaine has been murdered by his friend and constant guest Dr. Stadler. His widow who attributes the death to an accident consents to wed Stadler, but an unforeseen incident delays the wedding. An old grave-digger witnesses Stadler commit the murder, and he is tortured in his conscience until he informs the Public Prosecutor, who happens to be the widow's brother.

The prosecutor at once proceeds to the chateau and confronts Stadler. The latter, however, convinces the horrified brother that the baroness prompted him to commit the deed. The baroness's daughter, concealed in an adjoining room, has heard the terrible accusation, and attempts to drown herself. The prosecutor rushes to her rescue and is drowned. The child joins a band of gypsies and is known as *La P'tiote* (The Little One).

The baroness, meantime, thinks her daughter dead. She marries Stadler, and, with him, accidentally comes across her child, who is a model in a painter's studio. The mother rushes to embrace her long lost daughter, but the latter shrinks away. Finally the mother learns of the accusation brought against her by Stadler, proves her innocence, delivers Stadler up to justice, and the daughter marries the painter.

Francois Coppée's play, *Pour la Couronne*, which has occupied the boards of the Theatre de l'Odéon for 150 consecutive nights, has been withdrawn and replaced by *Le Modèle*, a drama by Fougner and Berthol.

Henri Meilhac's new comedy, *Grosse-Fortune*, is due at the Theatre-François next week. *Viveurs!* is still drawing large audiences at the Theatre du Vaudeville, but a dramatization of Edmond de Goncourt's novel, "Manette Solomon," is in preparation. The majestic Rosa Bruck will assume the title role.

Madame Sainte Foy, widow of the well known singer, died here recently. *Le Dame de Carreau*, Pierre Decourcelle's French version of *The Fatal Card*, is being played now at the popular-priced houses in Paris.

SUDERMANN'S NEW PLAY.

BERLIN, Jan. 25.

Hermann Sudermann's new play, *Fritzen*, was read recently by the author before an audience composed of members of the Berlin Press Association. The play is in one act. Fritzen is the spoiled darling of his parents and the idol of society; a gay young officer of the Hussars and without a thought of evil. His father jokingly advises his son to postpone his betrothal with his cousin until he has "undergone some experiences." The boy takes his father seriously and involves himself in an adventure with the wife—much his senior—of a fellow officer. At an unpropitious moment the husband interrupts the couple and Fritz is ignominiously thrashed with a riding whip.

All this takes place before the commencement of the drama; the work itself treats of the consequences only. The explanation which ensues between father and son and the farewell words spoken by the disgraced man and the members of his family, form word painting of a very fine description. At break of day, but a few hours hence, Fritzen will stand opposite his fellow officer in a duel to the death. The work is full of pathos, and the auditors were much moved. The little play will be produced shortly at one of the important theatres here.

THE VICTIM OF THE CITY.

A new drama by J. H. Reitz, entitled *Opfer der Grossstadt* (*The City's Victim*), was produced at the National Theatre, on Sunday last, and was a success. The victim is a young girl, daughter of the trumpeter in the regiment, which Count Carl Hohndorf enters for his year's service. Her beauty inspires the passion of the young aristocrat, and her innocence is her ruin. Hohndorf leaves the little town where the regiment is stationed and, returning to his home in the capital, readily forgets the episode which he considers unimportant.

His victim, however, is cast out of doors by her indignant father, and is forced to make her own way in the world. Eight years later she is seen, a successful singer, honored and favored by the aristocratic world. She comes to the city where Hohndorf lives and takes all by storm, but he does not recognize in the triumphant artist the trumpeter's pretty little daughter. A friend of his falls in love with the singer, but is refused, and he revenges himself by making known her history which he has discovered.

American Tour, 1895-96.

HENRY IRVING
MISS ELLEN TERRY
And the LONDON LYCEUM COMPANY

REPERTOIRE:

MACBETH.
BECKET.
KING ARTHUR.
THE MERCHANT OF VENICE.
MUCH ADO ABOUT NOTHING.
LOUIS XI.
FAUST.
A STORY OF WATERLOO.

CHARLES I.
THE LYONS MAIL.
NANCE OLDFIELD.
THE BELLS.
THE CORSIAN BROTHERS.
DON QUIXOTE.
JOURNEYS END IN LOVERS MEETING.
A CHRISTMAS STORY.

FEB. 10 TO 15, ST. LOUIS, GRAND OPERA HOUSE.
FEB. 17 TO 22, CINCINNATI, GRAND OPERA HOUSE.
FEB. 24 TO MAR. 2, CHICAGO, COLUMBIA THEATRE.
MAR. 23 TO 25, INDIANAPOLIS, ENGLISH OPERA HOUSE.
MAR. 26 TO 28, DETROIT, DETROIT OPERA HOUSE.
MAR. 30 TO APRIL 1, CLEVELAND, EUCLID AVENUE OPERA HOUSE.
APRIL 2 TO 4, BUFFALO, STAR THEATRE. APRIL 6 TO 8, PITTSBURGH, ALVIN THEATRE.
APRIL 13 TO 18, PHILADELPHIA, CHESTNUT ST. OPERA HOUSE.
APRIL 20 TO 25, BOSTON, TREMONT THEATRE.
APRIL 27 TO 29, PROVIDENCE, PROVIDENCE OPERA HOUSE.
APRIL 30, SPRINGFIELD, COURT SQUARE THEATRE.
MAY 1, HARTFORD, PROCTOR'S OPERA HOUSE. MAY 2, NEW HAVEN, HYPERION THEATRE.
MAY 4 TO 16, NEW YORK, ABBEY'S THEATRE.

Hohndorf, awakening to some sense of honor, endeavors to atone by challenging his comrade, who proves to be a coward and declines. Finally the Count, repudiated by the singer and overburdened with debts, commits suicide as the Christmas bells are ringing.

The play was very well received and the author was repeatedly recalled.

FRITZ.

NOTES FROM ABROAD.

The fortieth annual dinner in aid of the English Dramatic and Musical Benevolent Fund is to be held at the White Hall rooms, London, on March 26. Sir Gus Harris will occupy the chair.

W. S. Perley, of Charles's Aunt fame, is writing an account of his theatrical experiences. The volume will be published by Arrowsmith, of Bristol.

Henry Arthur Jones and Wilson Barrett are coming in for their share of public banter. A burlesque will shortly be produced at the London Royalty Theatre entitled *At the Sign of the Banbury Cross*, or, *How Michael Lost His Angelina*.

The suit of Ella Russell, the English singer, against Percy Nottcutt, the concert manager, has attracted considerable attention in London. Miss Russell asked for damages from Mr. Nottcutt for placing her name in the advertisements and programmes between the names of persons she considered her inferiors in art. Miss Russell brought forward managers who swore that such treatment was calculated to injure her position as a singer. In consequence the jury awarded Miss Russell \$500 damages.

In reference to M. Antoine's statement that he is prepared to undertake the management of the Odéon Theatre at any moment, a Paris newspaper has interviewed M. Marck, one of the present managers, who states that both he and his colleagues are fully determined to run the theatre until their seven years' treaty has expired.

Jean Richépin has read a new play to the *sociétaires* of the Theatre Françoise.

AUGUSTUS S. PENNOYER.

THE MIRROR last week published a formal obituary of Augustus S. Pennoyer. The following tribute to that well known and everywhere-liked manager is from one who was for many years his intimate friend:

Augustus S. Pennoyer died in Philadelphia, Pa., of pneumonia Jan. 30, 1896. As a tribute to the memory of one who, in the period of his life, formed for himself a lasting place in the hearts of all who had the pleasure of his acquaintance, these lines are written with the tenderness of reverence. His character, his magnanimity, his generosity, his lovely, affectionate, and manly nature are well known to his intimates. Winning and gracious in manner, gentle and courteous to all, and as honest in all his dealings as the sun. "A fellow of infinite jest and merriment. I can only ponder upon the mystery by which he is transformed from this cold and inanimate clay."

For over three years I was intimately acquainted with him. As a friend and companion no act occurred against which his fellowman could say aught. Generous to a fault and forgiving his worst enemy, he made and retained friendships which to-day lay tribute on his grave.

"Gus" Pennoyer was born in Monmouth, N. J., June 1, 1828. His father was an old sea-captain and part owner of a steamship running out of New Orleans, when the subject of this was fifteen years of age. He ran away from home and shipped on board a schooner as cabin-boy. He made a trip to the Mediterranean, returning the same year, but not wishing to return home secured a position on board a boat that was carrying a company of soldiers to Texas. This company was called the Louisiana Rangers. On the trip he became intimate with some of the officers and begged them to take him with them. He was too young to enlist as a soldier, and so the officers agreed to employ him as a cook and general utility boy. He arrived at Port Lavaca all right, but there was not enough of water to allow the boat to enter the harbor and so they were taken to shore in lighters. There he was taken sick with intermittent fever, but was able to get up when the troops were ready to depart for San Antonio. He was still weak, however, and had to be strapped to the horse's back.

After remaining in San Antonio for four weeks he was ordered to Vera Cruz. He again attempted to enlist in the army, but still was too young, so he was taken as a trumpeter and attached to Lieutenant Chris Lilly's company. When peace was declared he had the honor of being on the escort of General Joe Lane, who carried the peace proclamation into the City of Mexico.

Mr. Pennoyer's advent in the show world was at the St. Charles Theatre, New Orleans, under Ludlow and Smith's management. This was in 1845. He shortly after this filled the same position in Nashville and St. Louis under the same management. He was first married in 1857, and his wife was at the St. Charles Theatre, New Orleans, season 1854-9. They were divorced about 1861, and that lady has been known ever since as Mrs. M. A. Pennoyer. When William Cervell opened Bates Theatre, St. Louis, Nov. 3, 1860, "Gus" was the call-boy. The next season he went on the road as traveling man for Caroline and Peter Richings. In this position he remained for three seasons, after which he became business manager for Charlotte Thompson for one season, and then was treasurer for the James Wallack and Edward L. Davenport combination. He was married to Clara Reed, daughter of old John Reed and sister of Roland Reed, in 1868.

When the Richings Opera company organized in 1865 Gus became manager, and as such remained for four seasons. He visited Europe in 1867 and 1869 for this organization for librettos, costumes, and artists. He became business manager for Lotta in 1869, and was with that lady for a long time. He has also filled the position of manager for some of the best stars in America. For a number of years he has been treasurer for Roland Reed, and while in Chicago he contracted a cold, which settled into pneumonia. He leaves a wife and four children—Nellie, Carrie, Alice, and William. The latter was treasurer for the Broad Street Theatre,

Philadelphia for years, and is now treasurer for the Duquesne Theatre, Pittsburgh.

"Gus" Pennoyer used to tell the following story: "I saw the curtain rung up once with nobody inside the house but the ushers. It was in 1845 in Nashville, Tenn. I was call-boy of the theatre. John Greene, manager. The play was *Coriolanus*. Two noble Romans came on first. One was Mark Smith. The other was Alexander Welsh. Well, those fellows looked over the house, saw nothing but the familiar faces of the ushers, and then Smith leaned over to the orchestra leader and said: 'Lend me that fiddle.' The fiddle was passed up. Smith in his toga started on 'Money Musk,' and Welsh began a homopipe that split the boards wide open. Just then a voice hit my ear that sounded like the tramp of doom. Old man Greene was talking and his words were 'Ring down that curtain.' It came down and in all my years of experience I never heard the like of his tones as he addressed Smith and Welsh."

"I am entitled to but few privileges, gentlemen, as manager, I am well aware," he said, "but I think one of them is to inquire what the ——— you mean by this."

"Well—ah—there's nobody in the house, you see," Mr. Greene, said Smith.

"That I believe," interrupted Greene, "is not your affair. You have received your salaries regularly. I believe. Thank you for your kind assent, gentlemen. That being the case you are each fined one week's salary. Ring up the curtain, please."

"The curtain went up," continued Mr. Pennoyer, "and enough people came in to make us play to \$14.50 gross and they saw the greatest performance of *Coriolanus* I ever saw presented."

COLUMEL T. ALLISTON BROWN.

RARE BOOKS DONATED TO THE A. O. F.

The Actors' Order of Friendship was presented last week with a rare and valuable set of programmes of the Chesnut Street Theatre, Philadelphia, season of '77. The set is a complete one, and is handsomely bound. This was the season when all the members of the Davenport family were together, and their names appear together on many a programme. The gift was made by William A. Jebb, a non-professional, to Adolph Bernard, secretary of the Actors' Fund, who in turn presented the books to the A. O. F. Another gift recently received was a set of Seilhammer's History of the American Stage.

UNDER THE BLACK FLAG.

The Moore and Livingston company are pirating in Old Kentucky, *The Lost Paradise*, *The Charity Ball*, *Captain Hearne*, *The Cotton King*, *The Fatal Card*, *The War of Wealth* and other plays in Iowa at 10-20-30 cents.

Goldmark and Conried are on the track of the Moore and Livingston company, pirates. Word was received that they were to play *Muscatine*, *la*, last week, and Goldmark and Conried prepared to take action against them; but it was found later that the company was not booked there. Moore and Livingston are reported to be pirating a play that is Goldmark and Conried's property.

The Frank E. Long company, which continues to appear in Western towns, has added *The Middleman* and *The District Fair* to its stolen repertoire.

The Sothers Price repertoire company played *Queen's Evidence* under the title of *The Counterfeiters* at Charleroi, Pa., week of Jan. 29. The manager of the theatre, being unfamiliar with the theatrical business, said he was unaware the play had been pirated.

The manager of the Columbian Theatre, Frankfort, Ind., boasts, deservedly, that he has never allowed a pirate to play in his house. He received a few days ago the following letter:

"Can you give me week of Feb. 17? I play *Brazil* week of Feb. 23 and have above week open. Carry my own orchestra. I sing all special paper and lots of it. Following is my repertoire: *The Lightning Rod Agent*, *The Black Flag*, *Paumotu* 210. In Old Kentucky, *Ole Olson*, *Old Glory*, *The Row Trump*, *Two Nights in Rome*. Answer quick to Francesville, Ind.

EL ANDERSON.
Manager Anderson's Theatre Co.

According to documentary evidence in possession of THE MIRROR, Owen Partlett, who owns or manages an organization known as the Bartlett Theatre company, is a play pirate of the boldest type. On Jan. 31 last this company performed a pirated version of Trilby at Sigourney, Ia. The company, it is said, displays a wonderful collection of lithographs, at least a dozen different kinds, from Wang to Darkest Russia. They make, however, a feature of Trilby, and have at least three kinds with A. M. Palmer's name on them. They play for "10 cents straight" and give prizes besides. *The Masked Ball* is another piece of their repertoire.

Harry Lindley's company is pirating *A Gilded Fool*, *Shadows of a Great City*, *In Mizoura*, *Jane* and other plays.

A manager in Boulder, Col., writes: "No wonder actors are out of work. Here is a 10-20-30-cent show playing everything, even Trilby, and their next stand is Denver, whence they go down the Union Pacific Railway to Chicago. We have good attractions coming in, but this kills all business. I guess I'll have to close my theatre." The company referred to in this letter is that of Eunice Goodrich, managed by William Pottle, and it pirates half a dozen plays.

Professor G. W. Wallace's *Glyptograph* has been added to the Cohn Hollow company. It is intended to use dioramic views to work some of the mechanical effects.

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INQUIRER—"The Samantha Logan of Mrs. William Robyns is as fine a piece of character acting as has been seen in this city this season."

ITEM—"William Robyns as the forlorn looking one-time actor, **Jem Mason**, contributed the best part of the humor of the play, and was not without merit. He was natural, and that is his best recommendation. Of the ladies in the cast, Mrs. William Robyns won the greatest amount of applause. She brought tears to many eyes by her very clever portrayal of **Samantha Logan**, mother of **Tom** and **Jimmy Logan**. The third act was hers, and she deserved all the approbation expressed in her favor."

BULLETIN—"William Robyns, the **Jem Mason** of the play, is a clever character actor. By his clever work of the piece was done by Mrs. William Robyns as **Samantha Logan**, Tom's mother. Mrs. Robyns was particularly strong in the third act, in which she pleads with the Governor of the State for her boy's pardon. They are at the Columbus Theatre, Harlem, this week."

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